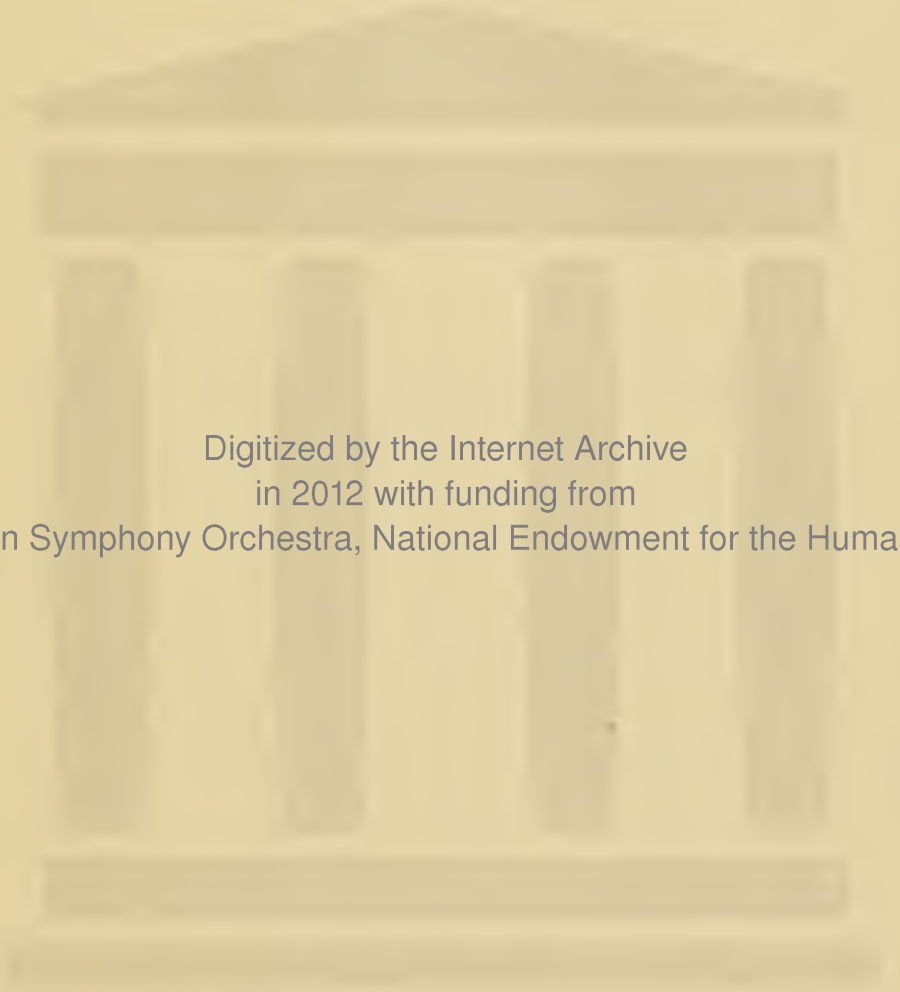


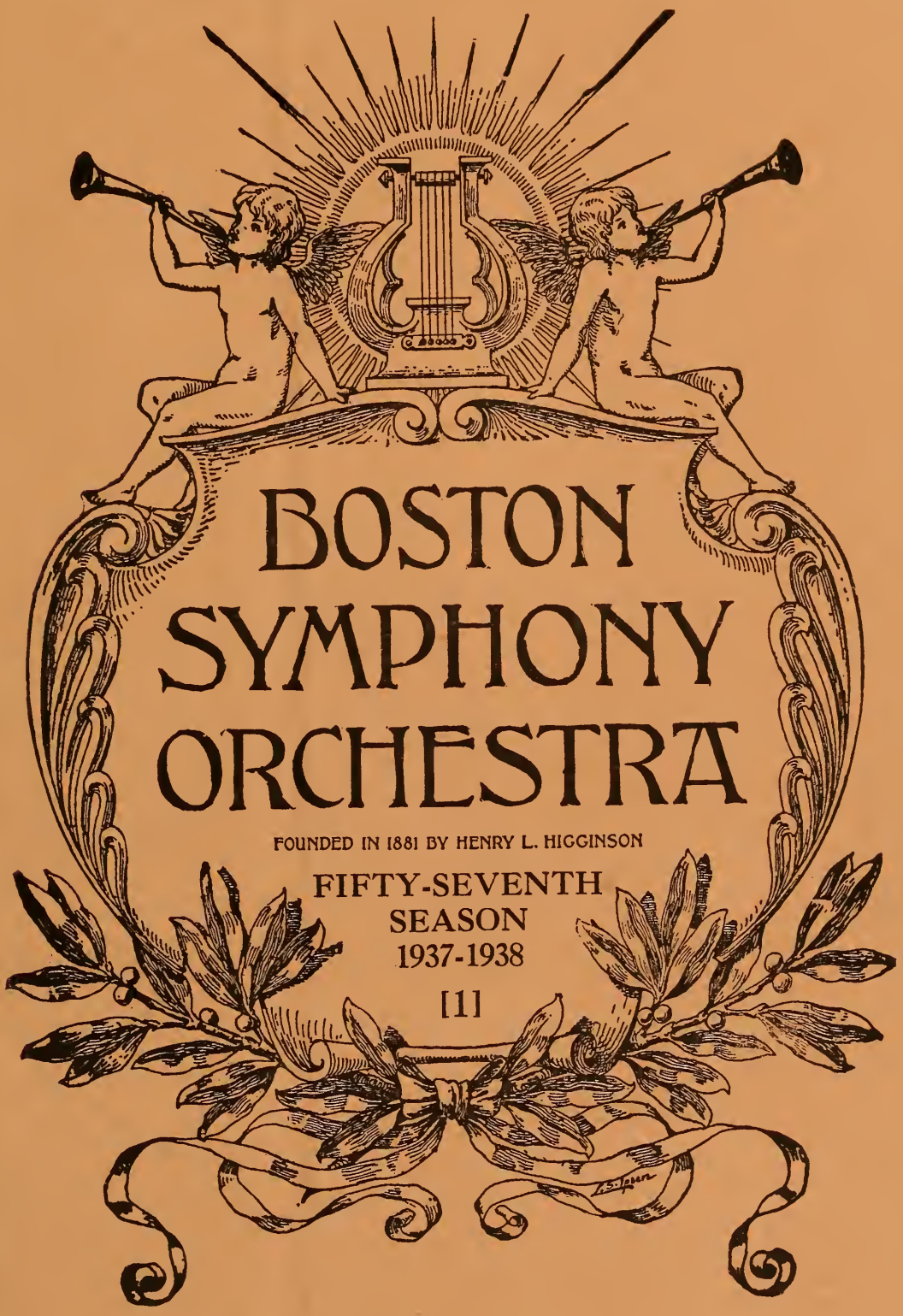
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New York Programmes

Carnegie Hall

FIFTY-SECOND SEASON IN NEW YORK



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-SEVENTH SEASON 1937-1938

[1]

Thursday Evening, November 18

Saturday Afternoon, November 20

The Critics Hail the Recording of*

"ROMEO and JULIET"

by

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY

CONDUCTOR

Scribner's (Sept.): — "The Boston Symphony Orchestra's recording of Tchaikovsky's 'Romeo and Juliet' is as electrifying an achievement as other triumphs of Higher Fidelity in Symphony Hall would lead you to expect. . . ."

Moses Smith, *Boston Transcript,* Sept. 14: — "The performance of the Tchaikovsky Overture-Fantasy, 'Romeo and Juliet' (Victor Set M-347; three twelve-inch records), prompted the record reviewer of the *Manchester Guardian* (a presumably unprejudiced source) to say that 'for sheer brilliance and resonance of tone the Boston players have no equals.' It is an exciting presentation, and the mechanical recording is similarly brilliant."

Compton Pakenham, record editor of *New York Times,* Aug. 1: — "This album is particularly for those who felt the bite of Koussevitzky's recent set of Tchaikovsky's Fourth Symphony. The passage describing the strife of the Montagues and Capulets is given a magnificent sting. One can feel the venom of the contending parties, visualize the shifting brawl, and almost see the flash of steel on steel."

Jerome D. Bohm, *New York Herald-Tribune,* Aug. 8: — "The performance leaves little to be desired from the tonal aspect and the conductor has exercised uncommon restraint in his treatment of the music."

Thomas Archer, *Montreal Gazette,* July 31: — "The work seems to glow and throb with youthful passion and tenderness. This may be said in particular of the wonderful cantilena theme obviously representing the lovers and which is treated as the Boston Symphony Orchestra would treat it, namely with a surpassing sense of lyrical romance. The climaxes are tremendous."

Jay Walz, *Washington (D.C.) Post,* Aug. 8: — "Victor says the performance turned in by Serge Koussevitzky and the Boston Symphony makes Album M-347 the peer of all 'Romeo and Juliets' in the catalogue. I would not be one to dispute that claim. . . . Any who sit down and wait for a better 'Romeo and Juliet' are just wasting time."

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

THURSDAY EVENING, *November* 18

AND THE

First Matinée

SATURDAY AFTERNOON, *November* 20

with historical and descriptive notes by

JOHN N. BURK

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Verdi

WHEN ASKED WHICH OF HIS WORKS HE CONsidered the best, replied: "My best work is the house for poor musicians that I endowed in Milan." This home still exists and is caring for indigent musicians of advanced age, both men and women, as ordered by Verdi's testament.

VERDI DIED IN 1900 AT THE AGE OF 87. HIS will shows how he never forgot those who had been kind to him in his struggling days. For example, to the Council at Busseto, which in his boyhood had advanced money for his studies in Milan, he left three farms on his estate of Sant' Agata:

1. To subsidize the hospital of Busseto with 2000 lire annually.
2. To subsidize with 1000 lire the Infant Asylum of Busseto.
3. To distribute in perpetuity alms to the amount of 30 lire each to fifty paupers of "my native village Le Roncole."

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Fifty-second Season in New York

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIRST EVENING CONCERT

THURSDAY, November 18

Programme

Beethoven Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; trio
IV. Finale: Allegro molto

INTERMISSION

Sibelius Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

The music of these programmes is available at the 58th Street Library.

SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

"I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heiligenstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.* Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony – these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heiligenstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid pro-

*There are indications that the Eroica was a veritable "rebound" from the Heiligenstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heiligenstadt, and we know that he was back in Vienna in November.

fusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale – forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellshaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande – Intitulata Bonaparte – 804 in August – del Sigr. Louis van Beethoven – Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." † The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the "Eroica"; "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

was present and wrote of it in the *Allgemeine Musikalische Zeitung.* Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse Laune"*) introduces the principal theme in the original key against the dominant B-flat – A-flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? – it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was officially considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime solemn Funeral March; (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers – it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Symphony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the 'Eroica' and Seventh Symphonies, which seem to have been intro-

duced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.' "

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the recently translated life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition — but

what was far more important – he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets – the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden – roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people – pastoral, timid, aspiring, insurrectionary. There are

no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as 1890 Sibelius was drawn into a youthful circle in Helsingfors, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young

men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

~

The Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent

opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion, the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the

melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIRST AFTERNOON CONCERT

SATURDAY, NOVEMBER 20

Programme

PROKOFIEFF.....“Lieutenant Kije,” Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

(*First performance in New York*)

RAVEL.....Pianoforte Concerto (for the left hand)

(In one movement)

INTERMISSION

STRAUSS....“Ein Heldenleben” (“A Hero's Life”), Tone Poem, *Op.* 40

SOLOIST

JACQUES FÉVRIER

STEINWAY PIANO

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NOVEMBER
1937

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"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It had its first performance in the United States in Boston, October 15, 1937, by the Boston Symphony Orchestra.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is not known in this country, but a description of its subject kindly supplied by Nicolas Slonimsky will help toward an understanding of the spirit of the music: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

The suite was performed at a Lamoureux concert in Paris, February 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

JACQUES FÉVRIER

JACQUES FÉVRIER, the son of the French composer Henri Février, was born in Paris, July 27, 1900. He studied piano at the Conservatoire in the class of Edouard Risler, and subsequently in the class of Marguerite Long (to whom Ravel's Piano Concerto for two hands is dedicated). M. Février studied composition under André Messager and Gabriel Fauré. He has taken part in a number of first presentations of music for piano and orchestra, such as Florent Schmitt's *Poème Symphonique, "J'entends dans le lointain,"* at the Colonne Concerts, and Poulenc's Double Concerto (in Venice). He played Stravinsky's "Capriccio" in Paris under the composer's direction. He has made a special study of Ravel's Concerto for the Left Hand with its composer.

The father of Jacques Février composed the opera *"Monna Vanna"* (1909) which was performed in Boston, December 5, 1913. Henri Février has also composed the operas *"Le Roi Aveugle"* (1906), *"Gismonda"* (mounted in Chicago, January 14, 1919), and *"La Femme Nue"* (*Opéra Comique,* Paris, April 22, 1932).

PIANO CONCERTO FOR THE LEFT HAND

By JOSEPH MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris

Composed in 1931, Ravel's Piano Concerto for the Left Hand was first performed January 6, 1932, in Vienna. Paul Wittgenstein was the soloist in that and ensuing European performances. The Concerto was first performed in America by this artist (to whom the work is dedicated) at Boston Symphony concerts on November 9, 1934, in Symphony Hall. There was also a performance in Carnegie Hall, New York, on November 17, of the same season.

The orchestration is as follows: three flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, triangle, tambourine, cymbals, large drum, wood block, tam-tam, timpani, harp, piano solo, and strings.

JACQUES FÉVRIER played the piano part in a performance of Ravel's "Concerto for the Left Hand" at the *Société de concerts du Conservatoire* in Paris, October 17 last, Philippe Gaubert conducting. The composer was present at this performance. The same pianist also played this work with the *Orchestre Philharmonique de Paris* on March 19 last, Charles Münch conducting. The Concerto was a part of a programme consisting entirely of the music of Ravel. The re-

viewer in *Le Ménestrel* spoke of it as "the first hearing in France of the Concerto for the Left Hand, which M. Jacques Février was charged to make known to us."

But the same periodical had described another "Ravel Festival" concert, given at the Salle Pleyel on January 17, 1933, in which this same work was played. The orchestra was the *Orchestre Symphonique de Paris.* Ravel conducted the Concerto, Paul Wittgenstein taking the solo part.* Roger Crosti, who reviewed the concert in *Le Ménestrel,* wrote: "The music was looked forward to — so much looked forward to that it was the object of general lobby discussion in the intermission at the Salle Pleyel even before its performance." This critic found in the work at that time "an accent more poignant, a lyricism more expansive than usual, the use of jazz effects, combined with the traditional concerto style."

Paris was not the first city to hear the "Concerto for the Left Hand." It was performed on January 6, 1932, in Vienna, and on January 10 in Berlin by the State Opera Orchestra, under Kleiber. Wittgenstein also played it at a Promenade Concert in London on August 16 of that year. It was a feature of the Music Festival (I. S. C. M.) in Florence in the first week of April, 1934.

"Ravel had worked a year on his Piano Concerto†," wrote Henry Prunières in the *Revue Musicale,* "when there came to him ideas for which he had no place. He then remembered the promise made to the great pianist Wittgenstein, without a right arm, to write for him, on occasion, a concerto for the left hand, and on a single impulse he composed the work. Of course it was not a matter for improvisation, and several months were necessary for the elaboration, but the work was continuous, sustained by an unfailing inspiration, unlike the other concerto, or the violin sonata, several times interrupted, set aside, resumed — in a word, one finds in the concerto for the left hand what Ravel excluded with impatience from his other concerto: sentiment. This time, it takes its revenge for its long banishment, it flowers finely, and at times almost romantically."

The Concerto, which was published in 1931 as the "exclusive property" of Paul Wittgenstein, involved, so it has been said, a difference of opinion between composer and pianist, while it was being written. A writer in the *London Musical Times,* September 1, 1932, saw two sides to the controversy: "It is credibly reported that composer and performer held long and anxious debate over the new work, Herr

* Roger Désormières was also conductor in a programme which included the *"Valses nobles et sentimentales,"* the *"Alborada del Gracioso,"* the *"Tzigane"* (soloist, Lucien Schwartz), and *"Bolero."*

† The Piano Concerto had its first performance in Paris, January 14, 1932. It was played at these concerts on April 22, of that year, with Jesús María Sanromá as soloist.

Wittgenstein suggesting that it was too difficult, and Ravel steadfastly refusing to alter a single note. If this actually happened, our sympathies, it must be confessed, are with Herr Wittgenstein, for the Concerto sounded enormously difficult. On the other hand, the later Ravel is a mathematician of the first order, and one can easily understand his reluctance to upset results achieved by neat and nice labors."

The concerto is very short; its parts are combined into one movement (*Lento; andante; allegro; tempo primo*).

Ravel, with his characteristic craft for effect, reveals bit by bit the circumscribed possibilities of his soloist, withholding for a considerable time the blending of piano and orchestra. The orchestra alone (*lento*) first makes a complete exposition: the principal theme first stated by the contra-bassoon is taken up by the other wood winds, the brass, and finally the violins. There follows a cadenza in which the pianist gives out the theme to a setting of chord chains, arpeggios, pedal notes, and chromatic scales. The orchestra and the piano are heard alternately, but are not really joined until a short *andante,* when the piano supports the melody as sung by the English horn. An allegro in 6-8 rhythm follows in which the piano in turn takes up the theme (a sort of tarantelle) quasi *"spiccato,"* against light and staccato chords in the orchestra. (Denyse Bertrand, in *Le Ménestrel,* refers to this as a rhythm of "ragtime.") At last, soloist and orchestra are closely intermingled, with alternate emphasis. There is a return of the initial subject and tempo, the orchestra now rising to its fullest power in a large climax. There immediately follows a final cadenza in which the utmost is exacted of five fingers. Over wide arpeggios is superimposed the principal theme which must be played, by necessity, with the thumb and second finger (Henry Prunières, listening to the first Parisian performance, could hardly believe that two hands were not playing — at times he could imagine four). There is a concerted conclusion.

André Schaeffner, reviewing the first performance in Paris for *Modern Music* (March, 1933), found in the piano part "that sensibility or rather that sentimentality in harmony and even melody to which the composer of *'Miroirs,' 'Histoires Naturelles,' 'L'Heure Espagnole'* and *'L'Enfant et les Sortilèges'* has shown himself subject. The orchestra is handled at once with dignity and simplicity; imagine the accompaniment to *'Paon,'* with which the *'Histoires Naturelles'* opens, orchestrated, give it a soft accent somewhat Parsifalesque, and you will have an idea of this instrumentation, rich, yet simple in effect."

ENTR'ACTE

CRITICAL LISTENING

By WILLIAM WALTON

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

IT may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it,

on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows

that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the construction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.

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"EIN HELDENLEBEN" (*"A HERO'S LIFE"*) TONE POEM, *Op.* 40

By RICHARD STRAUSS

Born at Munich, June 11, 1864

From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed this Tone Poem. The dedication was to "Willem Mengelberg and the Concertgebow Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month.

The orchestration is lavish: three flutes and piccolo, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side drum, cymbals, two harps, and strings (much divided).

The first performance by this orchestra was on December 6, 1901.

IT WAS a year after *"Don Quixote,"* that Strauss wrote *"Ein Heldenleben."* This was the last of his tone poems, save the *"Symphonia Domestica"* of 1903, and the *"Alpensinfonie"* of 1915. The subject, the span of a life and its struggles and triumphs, its aspirations (thus recalling *"Tod und Verklärung"*), was certainly ideal for a *"Tondichtung"* in the best Straussian manner, even though the early critics did not agree as to his wisdom in the handling of it.

Strauss himself let it be known that he intended *"Ein Heldenleben"* as a companion piece to *"Don Quixote."* "Having in this latter work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism – not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

The score divides into six parts:

I. The Hero.
II. The Hero's Adversaries.
III. The Hero's Helpmate.
IV. The Hero's Battlefield.
V. The Hero's Works of Peace.
VI. The Hero's Release from the World, and the Fulfilment of his Life.

As *"Don Quixote"* is an extension of the variation form, and *"Till"* maintains the skeleton of a rondo, *"Ein Heldenleben"* has been described by analysts as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

I. THE HERO. — The Hero's principal theme is stated at once by the horns and strings — broad and sweeping with wide skips — full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture becomes still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

II. THE HERO'S ADVERSARIES. — This picture was drawn too sharply in the judgment of the early hearers of *"Ein Heldenleben."* Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the wood wind *"scharf," "spitzig," "schnarrend,"* in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

III. THE HERO'S HELPMATE. — As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful — refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

IV. THE HERO'S BATTLEFIELD. — A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss' technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

V. THE HERO'S WORKS OF PEACE. – But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from *"Don Juan," "Zarathustra," "Tod und Verklärung," "Don Quixote," "Macbeth," "Guntram," "Till Eulenspiegel,"* and *"Traum durch die Dämmerung."* * The beloved consort is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

VI. THE HERO'S RELEASE FROM THE WORLD, AND THE FULFILMENT OF HIS LIFE. – There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has at last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

* Strauss' audiences and critics have too long been bothered by this conclusive evidence that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

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SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAME, L.

Timpani

SZULC, R.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Organ

SNOW, A.

Piano

SANROMÁ, J.

Celesta

FIEDLER, A.

Librarian

ROGERS, L. J.



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BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-SEVENTH SEASON
1937–1938
[2]

Thursday Evening, January 6

Saturday Afternoon, January 8

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Richard Burgin, *Assistant Conductor*

Concert Bulletin of the Second Concert

THURSDAY EVENING, *January* 6

AND THE

Second Matinée

SATURDAY AFTERNOON, *January* 8

with historical and descriptive notes by

John N. Burk

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Brahms

ONE OF THE FEW GREAT MUSICIANS WITH money, thought he ought to make some arrangement for disposing of his property. He frequently consulted a friend as to the right way of preparing a Will. But when the friend pressed the matter, which, as he said, "could be settled in an hour," Brahms became indifferent, saying that "there would always be an opportunity for doing it."

FINALLY, THE COMPOSER DID DRAW A BULKY Will, but he never executed the document in the form required by law. Brahms had no near relations alive, but there were hundreds of detailed bequests, many having to do with his valuable musical works. He left £20,000 in investments and also made provision for several deserving musical societies.

BUT IN THE ABSENCE OF ANY LEGALLY VALID document, all the designated bequests became void. After his death twenty hitherto unknown "cousins," of various degrees of kinship, came forward as claimants to the property. Litigation ensued and was protracted through several years. Three of his most famous works had to wait five years before being published.

IF YOU LEAVE NO WILL . . . YOUR BENEFICIaries may have to share the estate which you intended for them with a distant relative of whose existence you are not aware. Even if you have drawn a Will—do you remember exactly what it contains? Have today's conditions made it obsolete? It is human nature to put off consideration of such things as trust funds. We suggest, therefore, that today is a good time to arrange a discussion with one of our officers, at either of our addresses.

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Bach's Brandenburg Concerto, No. 3, in G major
will be played as the opening number
on the programme, preceding the symphony.

Orchestra, *Op.* 48
(*First performance in New York*)

SIBELIUS.....“The Origin of Fire,” for Baritone, Male Chorus, and Orchestra, *Op.* 32
Baritone Solo: HELGE VIRKKUNEN
(*First performance in New York*)

HELSINKI UNIVERSITY CHORUS OF FINLAND
MARTTI TURUNEN, *Conductor*

The music of these programmes is available at the 58th Street Library.

SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by this Orchestra, under Wilhelm Gericke, on November 8, 1884.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide.

If the first success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own

sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, Brahms seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's recent "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante.* On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates

* **F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."**

not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces: it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably dubbed it a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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It was in the spring of 1935 that this chorus made its first tour of Europe, giving concerts in Sweden, Germany, Austria, Switzerland, Hungary and Italy. Martti Turunen was the leader at that time, and has held this position for six years. Martti Johannes Turunen was born in Viipuri, Finland, August 11, 1902. Although drawn to music from early childhood, he prepared for a business career, graduating from the University of Helsinki in 1922, taking a degree in commercial sciences in 1930. He then resumed his academic study of music, taking a Master's degree in that subject in 1932. He also studied at the Conservatory at Helsinki. Mr. Turunen edited the chief musical magazine of Finland, *"Musiikkitieto,"* and conducted the male chorus, *Laulumiehet.* He has long acted as chairman of the Board of Directors of *Teosto,* a copyright bureau of composers, and has been a member of the faculty of the Conservatory at Helsinki.

The following information about the origins of the Chorus has been furnished by the committee sponsoring its visit:

"Musical life of Finland today is exceedingly flourishing. The opera, the annual summer music festivals, the orchestral and choral concerts — all of these are enthusiastically attended and supported, not only because the Finnish people are 'naturally musical,' but because for centuries they have been educated to contribute to music, either by performance or appreciation. As long ago as 1556 there was maintained an orchestra in the university city of Turku, and in the beginning of the seventeenth century there was formed a musicians' guild. In 1640 the University of Turku gave courses in music and sponsored musical research. Tradition, taste and training have led logically to the present power of those who create music in Finland and to the enthusiasm and discrimination of those who listen to it.

"Out of this well-cultivated field grew the chorus called the Student Singers of the University of Helsinki, which was founded in 1883. From the beginning the principal aim of this chorus (whose Finnish name, *Ylioppilaskunnan Laulajat,* is nearly always used briefly as 'Y. L.') was the creation and development of Finnish choral music. During its existence of more than a half-century, it has attained a prominent position in the musical life of Finland and has contributed much to the raising of Finnish choral music to its present high level, particularly under the 25-year leadership of Professor Heikki Klemetti,

who became the reformer of Finnish choral music. For the last six years the chorus has been led by the eminent conductor and musicologist Martti Turunen.

"Many of the Finnish composers have written and dedicated their songs for male chorus to the Y. L. Jean Sibelius, who is an honorary member of the chorus, has composed all of his most famous chorus songs for the Y. L.

"The singers in the Y. L. are students of the university or other higher educational institutions in Helsinki, who voluntarily and without compensation contribute their services. The number of active members in the chorus is usually more than a hundred. This body of singers gives at least two concerts a year in Helsinki, in addition to the annual concert tours in Finland and abroad."

THE ORIGINS OF FINNISH MUSIC

Dr. Toivo Haapanen

The roots of Finnish music lie in the thousand-year-old past of runic song and dirge, in the gloom of the pagan times, and from the beginning of recorded history, as far back as the middle of the twelfth century, ever since the Swedes entered upon their first "crusade" and attempted to conquer Finland, music was cultivated, chiefly under the auspices of the church and the schools.

In the rich treasure of folk-music hitherto collected (about 15,000 melodies deriving from the mists of antiquity) several different strata are observable, which cannot but reflect in some degree the type of music cultivated by the ancient Finns at different stages of their civilization. The poetry attaching to these melodies is a kind of prose-poetry using alliteration and repetition. The melodies themselves are of a recitative nature with free variations of simple, limited melodies.

As the following stage we may regard the rune-melodies, or melodies to which runes in the Kalevala meter were, and still are, sung. The third and latest stratum comprises those folk-melodies which have survived all over Finland to the present day, and which naturally contain both older and newer elements. At their best, these Finnish folksongs display clearly conceived, deeply emotional melodic qualities.

Side by side with later influences, it is possible to observe in them a kinship with medieval church song and songs of the era of chivalry. Among the later folk-music we also find the influence of dance melodies. In this case the contact with the art music of the day has been pronounced (older forms: the minuet, reel, quadrille; newer: the waltz, polka, etc.).

Of folk instruments the most important is the *"Kantele"* — an instrument which in its oldest form had five strings that were plucked with fingers. Side by side with the *kantele* there was played the "bow-*kantele,"* a three-stringed instrument played with a bow. Since the beginning of the eighteenth century the violin and the clarinet have in dance music entirely superseded their older predecessors.

The oldest relics of the history of music in Finland are certain manuscripts with "neumes" from the turn of the eleventh century, while from the whole of the medieval period hymn-books have been plentifully preserved, some intact and a greater number in fragments. Church music apparently attained a very notable position in the country, particularly in the (then) capital city of Turku. Duke Johan (1556–63) is known to have maintained an orchestra. In the seventeenth century there was in Turku an organization called the Town Musicians, which made an attempt at unionization by forming a guild among its members.

'POHJOLA'S DAUGHTER," Symphonic Fantasia, *Op.* 49*

By Jean Sibelius

Born at Tavastehus, Finland, December 8, 1865

"Pohjola's Daughter" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

* Published in 1906, "Pohjola's Daughter" had its first performance at Helsingfors, Sibelius conducting, September 25, 1907. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union at Norfolk, Conn., the composer, then a visitor to America, conducting this and other of his tone poems. The piece was first played by the Boston Symphony Orchestra, January 12, 1917.

So runs the "Kalevala" :

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

"Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo, pianissimo,* with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto,* is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns (*allegro*). The fantasia ends *largamente,* spreading to a *pianissimo* conclusion.

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"THE CAPTIVE QUEEN," Ballad for Chorus and Orchestra, *Op.* 48

By Jean Sibelius

Born December 8, 1865, at Tavastehus, Finland

"The Captive Queen" (*"Vapautettu Kuningatar"*), a setting of a text by Paavo Cajander,* was composed in 1906 and published in the same year. Finnish music histories mention performances on the European continent in 1907, but without naming a specific date or place. Karl Ekman notes a performance in England in the season 1907–08. The work was put in rehearsal by the Helsinki University Chorus in 1906, but its performance was not given then, since a sufficient orchestra could not be obtained. The first performance by this chorus was on November 27, 1913. There have been several subsequent performances in Helsingfors with the assistance of the Helsinki Municipal Orchestra.

"The Captive Queen" was originally scored for a mixed chorus in four parts (in a few measures the sopranos are divided into two parts), and the following orchestra: two flutes, two oboes, one clarinet and bass clarinet, one bassoon, four horns, two trumpets, three trombones, timpani, bass drum, triangle and strings.

Sibelius chose in the "Captive Queen" a provocative subject and one easily identified with his own country. The supposed medieval queen, once proud and independent, confined in a fortress by a tyrant, is found by a passing knight who arouses the heroes of his land by the song of her sorrows. The rescuer breaks through every barrier to accomplish her liberation. "The symbolism of Cajander's poem," according to information furnished by George Sjöblom, "was clear to every Finn. . . ." The words were written "during the time when, suffering under foreign oppression, the Finns had to hide their patriotism and yearning for freedom under a cloak of symbolical fable. The music of the 'Captive Queen' belongs in the same category as 'Finlandia' and several other works by Sibelius which caused 'feelings to blaze like lightning.' The poem ends with a hopeful prediction which did come true when Finland gained her independence less than a decade after Vajander's death."

It is interesting to note that this music of patriotic fervor was written about eight years after "Finlandia" and the "Song of the Athenians," which were the direct expression of the nationalist movement which the composer keenly felt in the year 1899. Erik Furuhjelm, in his untranslated biography of Sibelius, describes the "Captive Queen" as "belonging to that romantic period of his production which brought forth 'Pelleas and Melisande,' the incidental music to Järne-

* Paavo Cajander, a popular poet of Finland (1846–1913) translated Shakespeare's complete works into the Finnish language.

felt's *'Kuolema'* (*'Valse Triste,' 'Canzonetta,' 'Valse Romantique'*), the 'Belzhazar' suite, and particularly the 'Night-ride and Sunrise.' "

There are thirteen stanzas to the ballad. Sibelius sets the first part of the narration for a unison chorus in an even propulsive rhythm (*allegro molto moderato*), to a light orchestral accompaniment. The vocal parts divide momentarily, and the orchestration becomes richer as the tale grows tense in the telling. After the words "When will her true knight come riding to open the prison gate?" there is a brief orchestral interlude of suspense, *pianissimo,* before the announcement of the hero's coming. The music reaches its climax in the act of liberation.

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"THE ORIGIN OF FIRE" ("UKKO THE FIRE-MAKER"), TONE POEM FOR BARITONE, MALE CHORUS AND ORCHESTRA, *Op.* 32

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Composed in 1902, the "Origin of Fire" (*"Tulen Synty"*) had its first performance at the opening of the Finnish National Theatre in Helsingfors, April 9, 1902, Sibelius conducting a chorus of 350 and the Philharmonic Orchestra of Helsingfors. The first performance at the concerts of the Orchestra itself was given on February 8, 1904 (Sibelius conducting), when the Violin Concerto also had its first performance.

The following orchestra is used: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, chimes and strings.

SIBELIUS, choosing musical subjects in this period, turned often to the "Kalevala," Finland's great saga of early gods and wild nature. The composer once called the "Kalevala" "an heirloom from the distant Karjala, the land of runes and magicians, coming from the solitudes of the boundless forests, full of yearning and mystery." His music has often spoken his devotion to the poem. Besides the word-

less tone poems, he made several settings of Kalevala texts, such as the "Song of Vaïno," *"Kullervo,"* and *"Luonnotar."* The "Origin of Fire" was composed shortly after the Second Symphony. Its words are taken from the forty-seventh *runo* of the "Kalevala." The music opens in darkness, for, according to the legend, the heavens had been robbed of both sun and moon by the wily Louhi, "the old and gap-toothed dame of Pohja." Väinämöinen, the hero "old and steadfast," played on his *kantele,* and so enraptured was all nature at the sounds he made that

". . . the moon came from his dwelling,
Standing on a crooked birch-tree,
And the sun came from his castle,
Sitting on a fir-tree's summit,
To the *kantele* to listen,
Filled with wonder and rejoicing."

Louhi, mistress of Pohjola, seized both moon and sun from the tree tops, and hid them away beneath the rocks of a "steel-hard mountain" so that the whole land was plunged in darkness. Then did Ukko, the Lord of the Gods, the great creator himself, seek through the universe to restore the fire which had disappeared. He struck a spark from his sword blade, and gave the new flame into the custody of the Maiden of the Air. She tended the flame, but in her carelessness allowed it to drop from the casket in which it was enclosed—

"Then the sky was cleft asunder,
All the air was filled with windows,
Burst asunder by the fire-sparks,
As the red drop quick descended,
And a gap gleamed forth in heaven,
As it through the clouds dropped downward;
Through nine heavens the drop descended,
Through six spangled vaults of heaven."

From the dusky atmosphere of the instrumental introduction, there rises the veiled voice of the solo singer, telling of the disappearance of light, and how Ukko traversed heaven and earth in search of it. The chorus takes up the narrative at the point where Ukko strikes new fire. The music increases in excitement to its climax, where the fire falls headlong through the "six spangled vaults of heaven." The "Origin of Fire," so Cecil Gray has written, "is a work of epic power and grandeur, masterly in its gradual emergence from the atmosphere of darkness and gloom of the opening baritone solo, into the radiance and glow of the final choral section." Mr. Gray protests in his book of 1931: "That such an admirable work should be completely unknown and neglected is all the more inexcusable in that it has been provided with both German and English translations; but I doubt whether it has ever been performed in either country."

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CONCERT SCHEDULE

FOR THE BALANCE OF JANUARY AND FEBRUARY

FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Thursday	Evening	Jan. 13 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Jan. 14 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 15 at 8.15	Symphony Hall	Boston
Monday	Evening	Jan. 17 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Jan. 18 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Jan. 21 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 22 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Jan. 25 at 8.15	Metropolitan Theatre	Providence
Friday	Afternoon	Jan. 28 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 29 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Feb. 4 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 5 at 8.15	Symphony Hall	Boston [N J.
Tuesday	Evening	Feb. 8 at 8.30	The Gymnasium	New Brunswick
Wednesday	Evening	Feb. 9 at 8.30	High School Auditorium	Montclair
Thursday	Evening	Feb. 10 at 8.30	Academy of Music	Brooklyn
Friday	Evening	Feb. 11 at 8.45	Carnegie Hall	New York
Saturday	Afternoon	Feb. 12 at 2.30	Carnegie Hall	New York
Thursday	Evening	Feb. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Feb. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 19 at 8.15	Symphony Hall	Boston
Monday	Evening	Feb. 21 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Feb. 22 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Feb. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 26 at 8.15	Symphony Hall	Boston

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SECOND AFTERNOON CONCERT

SATURDAY, JANUARY 8

Programme

C. P. E. BACH.....Concerto in D major for Stringed Instruments
(Arranged for Orchestra by Maximilian Steinberg)

I. Allegro moderato
II. Andante lento molto
III. Allegro

MOZART.....Concerto for Pianoforte in C major (Koechel 467)

I. Allegro maestoso
II. Andante
III. Allegro vivace assai

INTERMISSION

TCHAIKOVSKY.....Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale (Andante maestoso); Allegro vivace

SOLOIST
EMMA BOYNET

STEINWAY PIANO

The music of these programmes is available at the 58th Street Library.

CONCERTO IN D MAJOR FOR STRINGS

By Carl Philipp Emanuel Bach

Born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788

Arranged for orchestra by Maximilian Steinberg

Born at Vilna, July 4, 1883

Emanuel Bach composed this concerto for stringed instruments at a date not ascertainable. It was arranged by Steinberg in 1912 for flute, two oboes (the second replaced in the slow movement by the English horn, labeled "oboe alto" in the score), bassoon, horn, and strings. Steinberg's arrangement was first performed in this country at a concert of the Boston Symphony Orchestra, October 24, 1925. The piece was again performed December 12, 1926, March 15, 1929, March 11, 1932, and February 22, 1935. The following paragraph is printed in the score: "The manuscript of this concerto bears no indication which could fix the date of its composition. It is written in four parts for viols, *concertante*. The manuscript is in the collection of Charles Guillon at Bourg-en-Bresse, France."

Dr. Koussevitzky became acquainted with this concerto as performed by the Society of Ancient Instruments in Paris, a set of viols then being used. It was at his suggestion that Maximilian Steinberg made the present orchestral arrangement.

Steinberg is known as Director of the Conservatory at Leningrad, in which position he succeeded Glazounov on the retirement of that musician. Steinberg received his musical education in this conservatory and studied under both Rimsky-Korsakov and Glazounov. He has composed a considerable amount of music, orchestral, vocal, chamber and for the stage. He married in 1908 the daughter of Rimsky-Korsakov, and it was for this occasion that Stravinsky, then a student at the Conservatory, composed his "Fireworks."

Carl Philipp Emanuel Bach, second son of Maria Barbara, was prepared for a legal career and attended the Universities at Leipzig and at Frankfort-on-the-Oder. But a Bach was not easily weaned from the traditional profession of his kind. Though his father did not see fit to put this one among his numerous sons through an intensive musical preparation, the boy attended the Thomasschule at Leipzig and no doubt learned still more at home, where his receptive faculties were alert to the much music-making that went on there. Being left-handed, he could not have played a bowed instrument, but from childhood acquitted himself admirably upon the clavier or organ. It is told that at eleven he could glance over his father's shoulder and forthwith play the music he had seen. He composed profusely, even at this age. Completing his musical studies at Frankfort, he played for Friedrich Wilhelm I of Prussia as well as the Markgraf Friedrich Wilhelm, and had the reigning monarch been more musically inclined would probably have been installed as court musician. When the younger Friedrich succeeded his father in 1740 this musical enthusiast soon made the twenty-four-year-old Bach cembalist of the royal chapel.

Emanuel Bach was never very contented with his position. Frederick the Great, being conservative in taste, favored the compositions of the brothers Graun in his court, and of Johann Joachim Quantz, his flute master, over the more daring and provocative concertos and sonatas of the Bach who was nevertheless by his wide repute a distinct ornament to the royal retinue. Bach likewise found the endless necessity of accompanying his monarch's performances upon the flute burdensome. If Frederick, who was inclined to take liberties with tempo, imposed his kingly word upon questions of musical taste, Bach would stand staunchly for his rights. Karl Friedrich Fasch, his assistant, reported Bach's remark that "the King might be the autocrat of his kingdom, but enjoyed no prescriptive pre-eminence in the realm of art."

Bach sought release from his position, to which as a Prussian subject (by marriage) he was bound. In 1767, he was at last given his freedom, and was promptly appointed by the Princess Amalia, the King's sister-in-law at Hamburg, as her *Kapellmeister*. For twenty-one years, until his death at the age of seventy-five, Emanuel Bach played the clavier and the organ, composed voluminously, and went down into history as "the Hamburg Bach."

Thither Dr. Charles Burney made a pilgrimage in 1773, drawn by an ardent admiration for such of the music of this member of the Bach family as he had been able to hear or examine. Bach received him amiably, took him to his house where he entertained him, talked and played to him. The particulars are recounted interestingly and at length in the historian's "The Present State of Music in Germany." Bach showed his English guest his treasures, including many pictures of musicians, and a fine Silbermann clavichord "upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit, for which he is so justly celebrated among his countrymen. In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce from his instrument a cry of sorrow and complaint such as can only be effected upon the clavichord, and perhaps by himself.

"After dinner, which was elegantly served and cheerfully eaten, I prevailed upon him to sit down again to a clavichord, and he played, with little intermission, till nearly eleven o'clock at night. During this time, he grew so animated and possessed, that he not only played, but looked like one inspired. His eyes were fixed, his underlip fell, and drops of effervescence distilled from his countenance. He said if he were to be set to work frequently in this manner he should grow young again. He is now fifty-nine, rather short in stature, with black hair and eyes, and brown complexion, has a very animated countenance, and is of a cheerful and lively disposition.

"His performance today convinced me of what I had suggested before from his works; that he is not only one of the greatest composers that ever existed, for keyed instruments, but the best player in point of expression; for others, perhaps, have had as rapid execution; however, he possesses every style; though he chiefly confines himself to the expressive. He is learned, I think, even beyond his father, whenever he pleases, and is far before him in variety of modulation; his fugues are always upon new and curious subjects, and treated with great art as well as genius."

As a matter of fact, Burney, an astute musician, a painstaking investigator and recorder of tendencies, was no more than stating the universal point of view of his day when he found the music of Emanuel Bach in Hamburg and Christian Bach in London far more interesting, vital, and important than what their father had left. Old Bach seems to have been looked upon in the late eighteenth century as a phenomenal organist, a sort of musical sage who left some organ works no one could play and some church music in a florid, polyphonic style once admired but long since outmoded.

Sebastian Bach's organ music, in Burney's opinion, courted "what was new and difficult, without the least attention to nature and facility." His vocal writing was "dry and labored," as compared to the "taste" his son displayed. The writer highly praised one of Emanuel's twenty-two settings of the "Passion," being apparently not even aware that the elder Bach had himself done something noteworthy in that line. Nor had he anything to say for the chamber music of the father, giving all his attention to the son's "more elegant and expressive compositions."

Burney fully appreciated the importance of Emanuel Bach's innovations. "If Haydn even looked up to any great master as a model, it seems to have been C. P. Em. Bach: the bold modulation, rests, pauses, free use of semitones, and unexpected flights of Haydn remind us frequently of Bach's early works more than of any other composer. . . . Em. Bach used to be censured for his extraneous modulation, crudities, and difficulties; but, like the hard words of Dr. Johnson, to which the public by degrees became reconciled, every German composer takes the same liberties now as Bach, and every English writer uses Johnson's language with impunity."

Emanuel Bach's plain leadership in the establishing of the sonata form is the more impressive when one notes the veneration in which he was held by his successors. Hadyn deliberately devoted himself to the assimilation of his form, and Mozart acknowledged in the strongest terms the value to posterity of his book, "Search Toward the True Method of Clavier Playing." There is no denying that he gave

a great initial impulsion toward a fluent and rounded style of instrumental manipulation and thematic development. He was one of those musicians who come at a moment when a new vista in music is due to be opened up; lacking perhaps greatness in the full sense, he yet possessed enough daring and adventure to reach intuitively toward the new way which is in any case on the verge of disclosure. Such a composer has shaken off the shackles of outworn tradition, but he has not the stature to create a new world for that he has rejected. He dreams and gropes, has recourse to the intuitive art of improvisation — that trancelike state of mind upon which composers once relied, but which is now lost to the world. Reichardt, who visited Emanuel Bach at Hamburg in 1774, observed him in the very act of improvisation: "Bach would become lost for hours in new ideas and a sea of fresh modulations. . . . His soul seemed absent from the earth. His eyes swam as though in some delicious dream. His lower lip drooped over his chin, his face and form bowed apparently lifeless over the keyboard."

Thus, as Dr. Burney pointed out, Bach served the advance of music as did Domenico Scarlatti a half-century earlier. He was one of those rare figures who "outstript his age."

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PIANOFORTE CONCERTO IN C MAJOR, K. 467

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Mozart dated the score of this concerto February 1785, and first performed it at a concert in Vienna on March 12 of that year. The accompaniment is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

The cadenzas by Busoni will be used in the present performances.

The concerto has been performed at these concerts January 14, 1927 (Walter Gieseking, soloist, Alfredo Casella conducting), and again by Walter Gieseking, February 10, 1933 (Serge Koussevitzky conducting). Lucille Monaghan performed it with this orchestra at a concert in Cambridge, March 13, 1930.

TWENTY-FIVE concertos by Mozart for piano and orchestra are listed in the catalogue of Koechel. Seventeen of these were composed for Vienna — most of them for performance by himself. There were four in the season of 1784–85.* The period of Lent in particular was a

*September 30—B-flat major, K. 456.
December 11—F major, K. 459.
February 10—D minor, K. 466.
March 9—C major, K. 467. (Dates of composition.)

favorable time for a virtuoso-composer to reap profits in Vienna. The theatres being closed, Mozart could organize subscription concerts and rely upon a certain patronage. He gave two such concerts on February 10 and March 12, and composed a new concerto for each to help the receipts. This particular concerto was written for the second concert. Wolfgang's father, who was with him in Vienna, wrote home that he had made 559 florins "which we had not expected, as the list for his subscription concerts numbers 150 persons and he has often played at other people's concerts for nothing." There were many calls for his services at private concerts in Vienna. Leopold wrote to his daughter that between February 11 and March 12, in 1785, Wolfgang's harpsichord* had been moved back and forth between the theatre and various private houses as many as twelve times.

It is easy to believe that Mozart gave more than value received. His father did well to insist that they coax what money they could from the Viennese nobility, for they knew that little or nothing was to be derived from the scores themselves. The returns from publication were negligible, and indeed few of his works were published until after his death. He did publish his first three concertos by subscription, offering them to "the highly respectable public, beautifully copied and revised by himself," for the sum of four ducats. Leopold considered even this sum too high. Evidently, father and son were not disposed to repeat the venture. Mozart kept his concertos in close possession to guard against piracy by other pianists. He took only the orchestral parts along with him on his journeys, and played from a clavier part consisting of a figured bass with principal themes and ornamental passages cued in. His clear memory needed no further prompting.

The first movement (*allegro maestoso,* common time) of this Concerto in C major begins with a long exposition by the orchestra alone, after which the soloist enters with a fresh theme. The piano part is at first delicate and insinuating, but as it comes to the fore with elaborate passages, the orchestra subsides into a lightly supporting rôle. Cadenzas are indicated (but not written out) in the first and last movements. The *Finale* (*allegro vivace assai,* 2-4, C major) is music of verve and spirit — even daring. Between them comes an affecting *andante* in F major. Here the trumpets and drums, which contribute much to the brilliance of the first and last movements, are properly silent. The whimsical melody is at first whispered by the muted strings and then taken up by the piano; it is set to the murmured chords of a

*"Mozart's concert harpsichord is in the Mozarteum at Salzburg, a little instrument by Anton Welter, in a walnut wood case, with black naturals and white flats and sharps. It has five octaves, is light in touch, and tolerably powerful in tone."—JAHN.

12-8 rhythm. Jahn chooses this *andante* to illustrate his observation that Mozart evolved in the piano concertos a new art of matching a rich and delicate orchestral coloring with the rather tenuous sonority of the solo instruments of his time in such a way as to enhance both. "The delivery by the orchestra of the melody in sustained chords," writes Jahn, "supports, as it were, the tendrils thrown out by the pianoforte, and gives a firm basis for figures and passages containing bold harmonic successions. But while it thus seems subservient to the solo instrument, the intensive strength and the tender fragrance of its sound effects are made to form an admirable contrast to the light and brilliant versatility, the sharpness, and clearness of the pianoforte. It seems scarcely necessary to illustrate by an example the universal characteristics of the species, but I may instance the wonderfully fine *andante* of the Concerto in C major (K. 467). Here the orchestral part is rich in striking harmonic detail, and in fine and original sound effects, which so completely enchant and satisfy the ear as scarcely to allow of a climax. In contrast to this we have a surprisingly simple pianoforte part, displaying the distinctive properties of the instrument without effort or difficulty, and hovering, as it were, like a higher spiritual element over the orchestral accompaniment, with which it is nevertheless inseparably connected. Even Beethoven (who made a profound study of Mozart's pianoforte concertos) cannot be said to have surpassed him in this combination from within of different instrumental forces. The superiority of his great pianoforte concertos rests upon other grounds.

"It must not be supposed, however, that Mozart had no higher qualities than a finely cultivated sense for the blending of tone colours. The invention, elaboration and distribution of the *motifs* were governed by the nature of the resources at his command; these had to be taken into account in the first sketch of the work, so that justice might be done them in its completed form; the germ must contain the capacity for development under the most varied conditions. There is scarcely one instance in the concertos of an important *motif* confided to the orchestra or the pianoforte alone; they are all shared in common. But when a subject is broadly and elaborately treated by the orchestra, it is naturally kept in the background by the pianoforte, while other *motifs,* merely announced by the orchestra, are rendered with their full effect and embellishments by the solo instrument. This competition of the two forces is most evident in the alternating effects given to the working-out of the different subjects, but even in the brilliant figures and passages the orchestra appears like a well-proportioned edifice, decked with a profusion of arabesque-like ornament by the pianoforte. Thus the charm of these concertos, most rightly so

called, depends upon the active co-operation of the contrasted elements, by means of which the whole work is richly and brilliantly grouped, as a picture is grouped by a judicious disposition of light and shade."

While Mozart thus contrived the solo parts of his concertos with such magic skill, the practical musician was careful to make them suitable for pianists less accomplished than himself and for audiences of mixed understanding. "The concertos," so he wrote to his father December 28, 1782, "are a happy medium between too easy and too difficult. They are brilliant, pleasing to the ear, without of course falling into emptiness. Here and there are places which appeal exclusively to the connoisseurs, but it is so done that the layman will be pleased too—without knowing why."

Many others have pointed out the importance of Mozart's concertos in the development of the form. It is known that Beethoven made a close study of them, and showed their influence in his earlier ones. Let us quote an English writer of our day, H. E. Wortham: —

"Certainly it is amusing to trace the transformation which has come over the relations between solo instrument and orchestra since the many aesthetic problems these present were first authoritatively set out by Mozart, who had to make his way in by no means a solemn world. We can hardly have a more striking object lesson in the decay of politeness than that contained in the chapter of musical history written by the piano concerto. (I say piano advisedly, for the violin has never altogether lost the grand manner of its early prime despite Paganini's attempt to rob it of its silks and periwig. And what is true of the violin, is still more true of the 'cello.) When Mozart established the type, he made reasonable concessions to freedom. It was through his early concertos that he learnt to handle the still refractory sonata form with fluent ease. But he laid down canons of conduct governing piano and orchestra, based on the mutual respect arising from a well-defined comprehension of one another's functions, which his successors have never been quite able to enforce.

"In the well-ordered Mozartian musicogony both know their place. There is no jostling, no shouting down, no recrimination. The piano does not cavil at the material provided by the orchestra; it can listen patiently through long tuttis, and never even clear its throat. Its good temper is unfailing; its breeding enables it to withstand the temptations of immoderate bravura; it indulges no mood to extremes. The orchestra, for its part, allows the pre-eminence of the piano as a general proposition, and keeps its own more unruly members in restraint. Etiquette may not prevent the bassoon from sly humour, nor the horn from becoming on occasion slightly sentimental. But all subscribe to

a certain standard of decorous behaviour, and when we come to the end of those delicious finales which breathe the essence of the Viennese spirit, the soloist, in Mozart's own words, may be sweating, but it will be with the gentle perspiration of the drawing-room, not with the dripping exudation of the arena. Our pleasure, meanwhile, will have been the result of listening to a flow of ideas, expressed with the polish of a man of the world who is also a poet with a twinkle in his melancholy eye."

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EMMA BOYNET

EMMA BOYNET (born in Paris) showed an early aptitude for music, but her parents gave her a general education before she began her actual musical training. She entered the Conservatoire in Paris as a member of the class of Isidor Philipp, and studied harmony there under Henri Dallier. She graduated with first prizes in harmony and composition, as well as in piano. On graduation, Mlle. Boynet played with the principal orchestras of Paris (the *Concerts Pasdeloup, Lamoureux,* the *Société des Concerts,* and the *Orchestre Symphonique de Paris*). She has toured Europe, appearing with orchestras and giving recitals in England, Belgium, Holland and Spain, as well as in France.

Mlle. Boynet came to America in 1935, appearing with the Boston Symphony Orchestra on November 1. She then played the Fourth Concerto in C minor by Saint-Saëns.

FIFTH SYMPHONY IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

TCHAIKOVSKY'S slight opinion of his Fifth Symphony, as compared to his ardent belief in his Fourth and Sixth, is a curious fact, coming as it did from an incorrigible self-analyst, who was always ready to rehearse in his letters to his friends his doubts and beliefs as to the progress of his music. He was much more close-mouthed about his new scores at this time of self-confidence and established fame than he was in 1877, the year of the Fourth Symphony, when he would confide each step to Mme. von Meck, or earlier, when he would submit each new manuscript to his colleagues, hanging on their approval, when he would study audiences and newspaper reviews. There were musical confidences in the letters of the later years. But they were more laconic, had less of the questioning note. The artist, surer of his powers, was no less analytic, no less honest about them. He never hesitated to tell, for example, when he was composing from the urge to compose, and when he was forcing himself to it; when he was writing "to order," when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Oniegen* and *Pique Dame*. The former he staunchly believed in, despite its early failures. He had inordinate ambitions for an earlier love — *Cherevichek,* but even after he rewrote it as *Les Caprices d'Oxane,* the world never came around to his view. The world also made a conspicuous reversal in regard to his lighter music. About the ballet, *The Sleeping Beauty,* he was enraptured from the start — thoroughly in the vein, and in love with his subject. The Ballet *Casse Noisette,* on the

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other hand, he regarded as an uncongenial subject, an annoying commission.

The gist of Tchaikovsky's written remarks about the Fifth Symphony is soon told. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? * No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers.† My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted at St. Petersburg on November 17 and 24, despite a considerable popular success, hardly raised his opinion of the new symphony, for he wrote to Mme. von Meck in December — "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings to me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night, I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

The success of the symphony when he conducted it at Prague on December 22, and when it was produced at Moscow a few weeks later does not seem to have altered his opinion. Only after another pronounced success at Hamburg, where he conducted the work on March 15, did he alter his opinion. The musicians at the rehearsals had a

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a "success d'estime." The operas "Mazeppa" and "The Enchantress" had fallen far short of his expectations. In the programme symphony, "Manfred," he had never fully believed. Of the Orchestral suites, only the third had had a pronounced success.

† Tchaikovsky had in that spring comfortably established himself in his country house at Frolovskoe near Moscow, where he could enjoy his solitary morning walks, and his flower garden, with its "charming pool and tiny islet, fringed by forest."

high opinion of it, a circumstance which always carried much weight with Tchaikovsky. This concert brought from him his best word for the symphony. He wrote to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time."

Ernest Newman writes:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony. No one, I think will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.*

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement

* Since these words were written, the tentative sketch of a programme was found in the notebooks of Tchaikovsky which are now preserved in the Museum at Klin. Nicolas Slonimsky, examining these notebooks, came across the following notation for the Fifth Symphony: "Program of the First Movement of the Symphony: Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against X X X [three crosses in the original]. (II) Shall I throw myself in the embraces of Faith??? [three question marks in the original]. [On the corner of the leaf] a wonderful programme, if I could only carry it out."

— the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

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BURGIN, R. *Concert-master*
ELCUS, G.
LAUGA, N.
SAUVLET, H.
RESNIKOFF, V.
GUNDERSEN, R.
KASSMAN, N.
CHERKASSKY, P.
EISLER, D.
THEODOROWICZ, J.
HANSEN, E.
MARIOTTI, V.
FEDOROVSKY, P.
TAPLEY, R.
LEIBOVICI, J.
PINFIELD, C.
LEVEEN, P.
KRIPS, A.
KNUDSON, C.
ZUNG, M.
BEALE, M.
GORODETZKY, L.
MAYER, P.
DIAMOND, S.
DEL SORDO, R.
FIEDLER, B.
BRYANT, M.
STONESTREET, L.
MESSINA, S.
MURRAY, J.
ERKELENS, H.
SEINIGER, S.

Violas

LEFRANC, J.
FOUREL, G.
BERNARD, A.
GROVER, H.
ARTIÈRES, L.
CAUHAPÉ, J.
VAN WYNBERGEN, C.
WERNER, H.
AVIERINO, N.
JACOB, R.
GERHARDT, S.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
LANGENDOEN, J.
CHARDON, Y.
STOCKBRIDGE, C.
FABRIZIO, E.
ZIGHERA, A.
TORTELIER, P.
DROEGHMANS, H.
WARNKE, J.
MARJOLLET, L.
ZIMBLER, J.

Basses

KUNZE, M.
LEMAIRE, J.
LUDWIG, O.
GIRARD, H.
JUHT, L.
VONDRAK, A.
MOLEUX, G.
FRANKEL, I.
DUFRESNE, G.

Flutes

LAURENT, G.
BLADET, G.
PAPPOUTSAKIS, J.

Oboes

GILLET, F.
DEVERGIE, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.
E♭ Clarinet

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAME, L.

Timpani

SZULC, R.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
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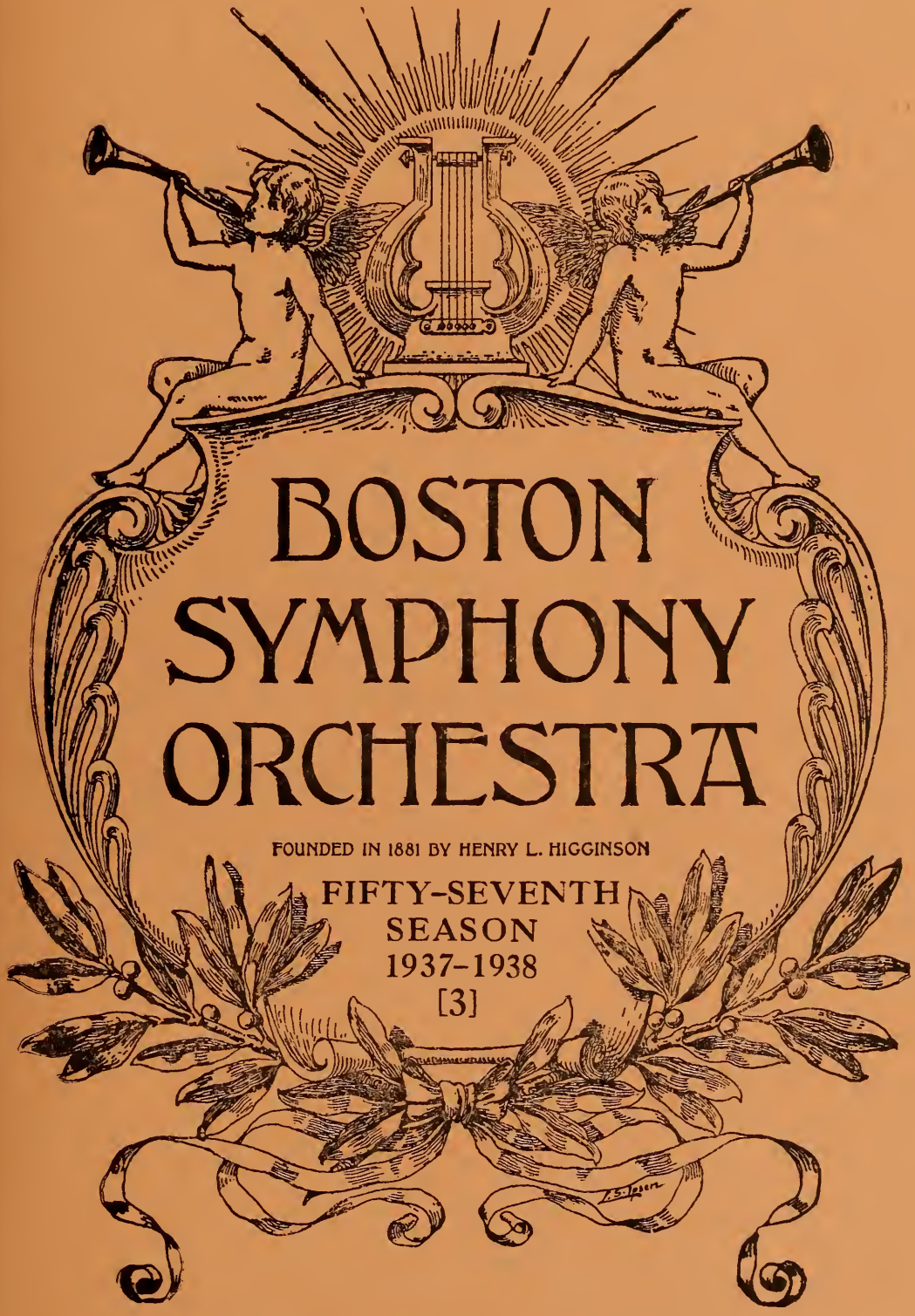
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FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-SEVENTH SEASON 1937–1938

[3]

Friday Evening, February 11

Saturday Afternoon, February 12

MAURICE RAVEL

Born March 7, 1875 ***Died December 28, 1937***



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SERGE KOUSSEVITZKY, *Conducting*

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His greatest work, the ballet "Daphnis et Chloé" (1912), was a Grecian fairy-tale. Fancy rarely ran so free with him as in fashioning the fairy-tale suite "Ma Mère l'Oye." From his Basque mother he inherited his susceptibility to rhythms and contours of a Spanish cast, which found vent in such a work as the tremendously popular "Bolero." "La Valse" reveals his deftness in elaborating Viennese rhythm in dynamic orchestral climaxes. The following Victor records transcribe the talents of Maurice Ravel for your edification and delight. On sale at the Victor dealer stores listed below.

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Richard Burgin, *Assistant Conductor*

Concert Bulletin of the Third Concert

FRIDAY EVENING, *February* 11

AND THE

Third Matinée

SATURDAY AFTERNOON, *February* 12

with historical and descriptive notes by

John N. Burk

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THE ROYAL PREROGATIVE OF GENIUS HAS PRODUCED strange eccentricities in certain composers . . . Not possessing money enough to buy a pistol, Schumann attempted suicide by jumping into the Rhine, but was pulled out. Two years later he died in an asylum.

BERLIOZ SEEMED TO HAVE AN UNHEALTHY PENchant for falling off the cliffs of the Riviera. But the yarn about Tchaïkovsky seems the most incredible of all. Under the spell of a mood he stood up to his neck in an icy Russian river, hoping to contract pneumonia that he might die an apparently natural death. Luckily, the only result of his immersion was the discomfiture of wet clothing.

THE GREAT COMPOSERS LIVED ON AN AVERAGE but about 60 years. Of the long lived, Handel passed away at 74; Haydn at 77; Wagner died at 70; while Bach lived to be 65 and Verdi 87 . . . Of those who died in comparative youth were Schubert, who lived 31 years; Mozart 34; Weber 40; and Mendelssohn 30; Bizet also died comparatively young.

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FIFTY-SECOND SEASON IN NEW YORK

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THIRD EVENING CONCERT

FRIDAY, FEBRUARY 11

IN MEMORY OF MAURICE RAVEL

March 7, 1875–December 28, 1937

Programme

MOZART.....Symphony in D major (Koechel No. 504)

I. Adagio; Allegro
II. Andante
III. Finale: Presto

RAVEL.....Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

RAVEL....“Ma Mère l’Oye” (“Mother Goose”) Five Children’s Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty)
II. Petit Poucet
(Hop o’ My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodes)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
(The Fairy Garden)

RAVEL. “Daphnis et Chloé,” Ballet; Orchestral Excerpts (Second Suite)
Lever du Jour — Pantomime — Danse Générale

SOLOIST

JESÚS MARÍA SANROMÁ

STEINWAY PIANO

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FOR MAURICE RAVEL
(1875–1937)

Seek not in cool and friendless shade
 Long rest, or in the early dew
Oblivion in the slender blade
 That has no thirst for you.

And think not, or conspire to keep
 Vigil in veils of darkness — know
You may not leave and may not sleep —
 We will not have you go.

Not yours a journey beyond the hill
 To harbors silent and remote;
We keep you here and singing still,
 O loved, O radiant throat!

— Tristram Livingstone.

SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

It is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

The "Prague" Symphony was first performed at these concerts January 27, 1882.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. "Figaro," produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *"Don Giovanni"* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of "Figaro," as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "Figaro!" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my 'Figaro,' transformed into quadrilles and waltzes; for here nothing is talked of but 'Figaro,' nothing played but 'Figaro,' nothing whistled or sung

but 'Figaro,' no opera so crowded as 'Figaro,' nothing but 'Figaro' — very flattering to me, certainly."

Franz Niemtschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this symphony was composed between *"Figaro"* and *"Don Giovanni,"* commentators have noted a likeness in the chief theme of the *allegro* to the first theme of the Overture to *"Don Giovanni."* Erich Blom goes even further in associating the symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *'Don Giovanni';* the half-close leading to the *allegro* is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the *finale* almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the *finale* with its bubbling bassoon accompaniment."

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JESÚS MARÍA SANROMÁ

Jesús María Sanromá was born in 1903, in Puerto Rico, of Catalonian parents. He was sent to this country in 1917 by the Puerto Rican Government to complete his musical education at the New England Conservatory of Music. Graduating, he won the Mason & Hamlin prize, and subsequently studied with Mme. Antoinette Szumowska. He gave local recitals and orchestral appearances, and in 1926 became official pianist with the Boston Symphony Orchestra. Sanromá then went abroad, made an interpretative study of the piano with Artur Schnabel in Berlin and Alfred Cortot in Paris. Besides numerous recitals, in European and American cities, he has appeared with the Boston Symphony Orchestra in the first American performances of Toch's Concerto, Stravinsky's Capriccio, Ravel's Concerto, and Honegger's Concertino.

His appearances wih the Boston Symphony Orchestra at its New York concerts are as follows: Toch's Concerto, January 3 and 5, 1929; Stravinsky's "Capriccio," January 8 and February 7, 1931; Hill's "Concertino," February 3, 1934; MacDowell's Concerto No. 2, January 6, 1937.

CONCERTO FOR PIANO AND ORCHESTRA

By Maurice Ravel

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestras of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

Ravel, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930–31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he ac-

cepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegramente,* is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai,* consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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RAVEL AND DEBUSSY

THE death of Ravel has occasioned a number of comments upon the essential character of his art. Warren Storey Smith, in the *Boston Post,* has made the following interesting differentiation between the music of Ravel and that of Debussy:

"Now that Ravel also has left us, it is pertinent to recall that twenty-five or thirty years ago his name and that of Debussy were linked in the minds of musicians as naturally as those of Bach and Handel, or of Haydn and Mozart. Once it was Ravel and Debussy, not Schoenberg and Stravinsky, who stood for the ultimate in musical radicalism. Besides being anarchs in the domain of harmony, the two Frenchmen were also 'impressionists,' though we were not altogether certain just what the latter term implied when it was transferred from painting to music.

"Today the situation is altogether different; the years have shown that Debussy and Ravel had far less in common than once they were supposed to have. We can see now that in relation to the art of the past, Debussy came to destroy and Ravel to fulfill. Consider their respective attitudes toward the matter of tonality. To the fastidious Debussy, who loathed the obvious, the major and minor modes, with their tyrannous chord progressions, were anathema. For them he would substitute, whenever he might, the scale of whole tones, which became the hall-mark of his style, the pentatonic scale, the Lydian, Dorian and other church modes. When he used the major and minor scales it was generally to pervert them, to reverse their natural melodic and harmonic tendencies. Ravel, on the other hand, although Debussy's junior by thirteen years, was far more conservative. His excursions into bi-tonality were rare; atonality he would have none of; and save when he would be deliberately exotic, which was not often, the out-of-the-way scales held little appeal for him. Yet if he accepted the traditional tonal system, it was but to enrich it with new harmonic and modulatory devices.

"In texture, too, Ravel's music was far less independent of orthodoxy than that of his one-time colleague. Another object of Debussy's attack upon the musical *status quo* was 'contrary motion,' which had been the ruling principle in harmony and counterpoint for more than five centuries. Thus he frequently moved his voices, if we can call them that, in parallel fifths, octaves, sevenths and ninths. Only rarely as, for example, in the Sonatine and in a few measures of the 'Pavane for a dead Infanta,' did Ravel similarly thus revert to the dark ages of music. Less original, less imaginative than Debussy he may, nevertheless, outlast him because he chose to build on firmer ground."

The following diagram has emerged from the Music Department at Harvard College, from a study of the scores of the two French masters of orchestration:

DEBUSSY	*RAVEL*
Both — at beginning influenced by Russian Nationalists.	
— alike in their fondness of the archaic.	
— admired the early French composers, especially François Couperin.	
Orchestration a means in a broader expressive purpose.	Orchestration an end in itself.
Ninth chords.	Major sevenths (more acrid).
Whole tone scale, frequently.	Seldom.
Melodies are vague; derived from his harmony.	Melodies are clear in form. Harmonies added.
Seldom uses rigid "sonata" form.	Frequent and successful use of it.
Rhythm is often subsidiary to other elements as melody, harmony and tone color.	Rhythm is a vital and important part of musical structure.
Warmly sensuous, human quality as characteristic.	Humor, wit or irony.
Views the world through the sensitive eyes of an impressionist.	Sees with the colder vision of a realist.

"MA MÉRE L'OYE," 5 PIÈCES ENFANTINES

("Mother Goose," Five Children's Pieces)

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor).

The orchestration follows: two flutes and piccolo, two oboes and English horn. two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

The French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in despera-

tion at her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the Théâtre des Arts, Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse rouet, et scène."* Following the five tableaux there came, as an apotheosis, *"Le Jardin Féerique."* The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodes."* The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary: "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, – the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. *"The Conversations of Beauty and the Beast."* Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."

"Yes, I have, indeed, a kind heart; but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden."* Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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"DAPHNIS ET CHLOÉ" — BALLET IN ONE ACT — ORCHESTRAL FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *"Daphnis et Chloé"* was composed in 1910, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings.

FROM the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloé" until the season of 1912, when it was mounted at the Châtelet, Nijinsky and Karsavina dancing the title parts. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. The music has found its lusty survival in the concert hall.

A romance by Longus was the basis of Fokine's scenario. The designer of scenery and costumes was Léon Bakst.

The Second Suite is thus identified with the ballet:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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CONCERT SCHEDULE

FOR THE BALANCE OF FEBRUARY AND MARCH

FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Thursday	Evening	Feb. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Feb. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 19 at 8.15	Symphony Hall	Boston
Monday	Evening	Feb. 21 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Feb. 22 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Feb. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 26 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Mar. 1 at 8.15	Metropolitan Theatre	Providence
Friday	Afternoon	Mar. 4 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 5 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Mar. 8 at 8.00	John M. Greene Hall	Northampton
Wednesday	Evening	Mar. 9 at 8.30	Woolsey Hall	New Haven
Thursday	Evening	Mar. 10 at 8.45	Carnegie Hall	New York
Friday	Evening	Mar. 11 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Mar. 12 at 2.30	Carnegie Hall	New York
Thursday	Evening	Mar. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Mar. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 19 at 8.15	Symphony Hall	Boston
Monday	Evening	Mar. 21 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Mar. 22 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Mar. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 26 at 8.15	Symphony Hall	Boston
Wednesday	Evening	Mar. 30 at 8.30	City Auditorium	Springfield
Thursday	Evening	Mar. 31 at 8.45	Carnegie Hall	New York

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THIRD AFTERNOON CONCERT

SATURDAY, FEBRUARY 12

IN MEMORY OF MAURICE RAVEL
March 7, 1875–December 28, 1937

Programme

RAVEL "Le Tombeau de Couperin," Suite
- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

SCHUMANN Symphony No. 4 in D minor, *Op.* 120
- I. Andante; Allegro
- II. Romanza
- III. } Scherzo
- IV. } Largo; Finale

(Played without pause)

INTERMISSION

RAVEL Rapsodie Espagnole
- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

RAVEL "Shéhérazade," Three Poems for Voice and Orchestra to the Verses of Tristan Klingsor
- I. Asie
- II. La Flûte Enchantée
- III. L'Indifferent

RAVEL "Bolero"

SOLOIST
OLGA AVERINO

The music of these programmes is available at the 58th Street Library.

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, "is fond of looking at a style or a period, as it were, with his head on one side, and speculating what is to be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917, that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *Vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* assez vif,* 2-4.

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud." ' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.' " — PHILIP HALE.

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"COUPERIN LE GRAND"

By Lawrence Gilman

Francois Couperin (*"Couperin Le Grand"*), the greatest clavecinist of his time, preceded Bach's arrival in this world by seventeen years and his departure hence by the same length of time. Both men lived to be sixty-five. Not only Bach, but Scarlatti and Handel and others, learned a good many excellent tricks from Couperin. Bach was especially sedulous; he even copied some of Couperin's faults.

Couperin the Great was a personage in the France of his time. He was clavecinist to the King, a pet of the smart ladies of Paris, the most fashionable teacher of the harpsichord. Almost any Sunday evening would have found him playing the clavecin at Court, or in some drawing-room of the *haut monde* — affable, a little pompous, benignly cynical, his face plump and ruddy beneath his wig, his laces and brocades always in perfect trim; or giving a lesson to one of his aristocratic pupils, whom he had flattered or piqued by the prettily mysterious title of some one of his descriptive pieces. "They are, in a way, portraits," he confessed, "bestowed on the charming originals whom I wish to portray."

For Couperin, according to the manner of his day, turned a good many of these clavecin pieces into a naïve kind of program music. Together with the pieces that bore merely the names of the various dances that he included in his suites, or *ordres,* were others bearing fanciful and descriptive titles. "I have always," he wrote in his dedication of the First Book of his collection of harpsichord works, "had an object in composing these pieces, inspired by various events; the title corresponds to the ideas I had in my mind; I need not explain them, but as some of the titles may seem to be flattering me, it is perhaps as well to mention that the pieces bearing them are, so to speak, likenesses which have sometimes been considered very characteristic when I play them."

Can one not imagine the flutter over these pieces called "Mimi" or *"Fleurie ou la tendre Nanette,"* or those that were apparently attempts at delineation of character, as "The Voluptuous Woman," "The Chatterbox," "A Troubled Soul"? There were still odder and more piquing titles: "Slight Mourning, or the Three Widows," "Dodo, or Love in the Cradle," and the *"Folies Français ou les Dominoes,"* with their remarkable captions — "Hope in Green," "Ardour in Red," "Desire in Violet," "Perseverance in Gray," "Silent Jealousy in Purple-Gray," "Virginity in a Color Which Is Invisible" (for Couperin was not without the treasurous gift of malice). The *"Folies Fran-*

çaises" have impressed some students as a premonition of Schumann's "Carnaval"; indeed, certain scholars have even asserted that Couperin — who seems really to have aimed at a kind of psychological portrayal — was "a forerunner of Schumann."

But however the piece might be entitled, it was a dance in form and movement — its periods and sections rigorously measured off, "its melody and bass moving along in gracious unison and with many a pretty curtsy, one to other, linked together by an occasional chord," as Mr. Krehbiel once happily wrote. "Adorned like the ladies of Louis's court are these pieces, overcrowded with embellishments, full of 'nods and becks and wreathed smiles'; and when the harmonies spread out at the cadences we cannot but yield to the fancied image of a *'grande dame'* in Louis's court sinking low with ineffable grace as she receives the *'congé'* of the King."

Couperin was described by Chrysander, joint editor with Brahms of the complete edition of Couperin's works for clavecin, as "the first great composer for the harpischord known in the history of music. The eminent masters who preceded him — Merulo, Frascobaldi, and many others — applied their art quite as much to the organ as to the harpsichord; whereas Couperin, although he played and composed for both instruments, wrote chiefly for the latter. He stands, therefore, at the commencement of the modern period, and must be regarded as clearing the way for a new art."

His life appears to have been uneventful, although it was brilliantly successful and conspicuous. For more than a generation he was clavecinist to the King and organist of the Royal Chapel and, as he tells us, he "had the honor of teaching Monseigneur le Dauphin, the Duc de Bourgogne, and six other Princes and Princesses of the Royal House." He sailed smoothly and magnificently down the shining streams of his existence, and there is little to chronicle concerning him, except that he was a darling of the gods and an exquisite artist. He published in 1717 what appears to have been the first book of instruction specifically devoted to the playing of the harpsichord, the famous *"Art de Toucher le Clavecin"* — a copy of which, by the way, is one of the treasures of the Music Department of the New York Public Library.

Couperin wrote chamber music and church music; but his fame rests upon his music for the harpsichord. Between 1713 and 1730 he published four *Livres de Pièces de Clavecin,"* which included no fewer than 236 separate compositions. These are suites of dances, but Couperin did not call them that. He called them *"Ordres,"* and he did not conform to the customary sequence of the movements of the suite. He maintained the usual key relationships (changing from major

to relative or parallel minor, and vice versa) as an aid to unity of form, but he indulged himself in much variety of mood. The third *"Livre,"* published in 1722, includes, in addition to the clavecin pieces, four suites for chamber orchestra, scored for violin, flute, oboe, bassoon and cembalo. Couperin says in his introduction to this volume that he wrote these pieces especially for the *"petits concerts du roi,"* at which Couperin usually played the clavecin. He expresses the hope that the public would like them as much as the King did (Louis XIV had died seven years before).

From the *New York Herald-Tribune.*

SYMPHONY IN D MINOR, No. 4, *Op.* 120

By Robert Schumann

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

In 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, timpani and strings.

The manuscript of the symphony bears the date June 7, 1841, and at the end – "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance

that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy — the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like

thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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RAPSODIE ESPAGNOLE

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The *"Rapsodie Espagnole,"* composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his programme when he appeared as guest conductor of this Orchestra January 14, 1928.

Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps. The work is dedicated to *"Mon cher Maître,* Charles de Bériot."

The *"Rapsodie Espagnole"* was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his

fancy antedates the rhapsody in the *"Alborada del Gracioso"* as a piano piece, and the *"Habanera"* from *"Les Sites Auriculaires,"* for two pianos. As he transformed the *"Alborada"* in bright orchestral dress, so he incorporated the *"Habanera"* as the third movement of the *"Rapsodie Espagnole."*

The *"Prélude à la nuit"* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo,* is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña,* Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the *"Habanera"* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement, and a *fortissimo* close.

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OLGA AVERINO

Olga Averino was born in Moscow, the daughter of a well-known viola player, the granddaughter of Hermann Laroche, eminent critic and writer, and the god-daughter of Modest Tchaikovsky. She graduated from the Imperial Conservatory as a pianist and later studied voice. She became one of the leading sopranos in Russian Opera, but her career there was abruptly ended when the revolution broke out and drove her from Russia. Olga Averino made her way to China, where for two years she sang and taught in the larger cities with English concessions. From there she came to America.

Mme. Averino has given several recitals in New York, where Alexander Siloti was her accompanist. She appeared as soloist with this orchestra in Carnegie Hall in Ravel's *"Shéhérazade,"* January 4, 1934. When Alban Berg's suite from the Opera "Lulu" was performed by this orchestra in New York, April 6, 1935, she sang the soprano solo.

"SHÉHÉRAZADE," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

"Shéhérazade" was composed in the year 1903, and first sung with orchestra at a concert of the *Société Nationale de Musique* in Paris, May 17, 1904, by Jeanne Hatto.

The suite was first performed at the Boston Symphony concerts, February 29, 1924, when Vera Janacopulos was the soloist and Pierre Monteux the conductor. When Maurice Ravel appeared as guest conductor of the Orchestra, January 13, 1928, he conducted *"Shéhérazade,"* Lisa Roma taking the solo part. There was another performance on December 8, 1933, when the soloist was Olga Averino. *"Asie"* had been sung in Boston by Lawrence Haynes, tenor, February 18, 1921, and *"La Flûte Enchantée"* at a concert of the Flute Players Club, January 22, 1922, Mrs. Louise Ford, soloist.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, tambourine, triangle, glockenspiel, cymbals, gong, two harps, and strings.

"Shéhérazade" is a set of poems by Tristan Leclère, who signed his writings as Tristan Klingsor. He was a musician and painter, as well as a poet. *"Shéhérazade,"* one of several groups of poems, was published in 1903.

Vieux pays merveilleux des contes de nourrice
Où dort la fantaisie comme une impératrice
En sa forêt tout emplie de mystère,
Je voudrais m'en aller avec la goélette
Qui se berce ce soir dans le port
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit
Dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rhythme ensorceleur.
Je voudrais voir Damas et les villes de Perse
Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges:
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres marchands aux regards louches
Et des cadis, et des vizirs,
Qui du seul mouvement de leur doigt qui se penche
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princes aux mains fines.
Et les lettrés qui se querellent
Sur la poésie et sur la beauté.

Je voudrais m'attarder au palais enchanté,
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d'un verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour ou bien de haine;
Et puis m'en revenir plus tard
Narrer mon aventure aux curieux de rêves,
En élevant comme Sindbad ma vielle tasse arabe
De temps en temps, jusqu'à mes lèvres
Pour interrompre le conte avec art.

Marvellous old country of nurses' tales where the fantastic reigns as an empress reigns in her forest charged with mystery. I would fain go there on the vessel that this evening rocks in the mysterious, solitary harbor and at last unfolds its violet sails as a huge bird of night in the golden sky.

I would fain go towards the flowery isle, hearing the wayward sea sing to an old enchanting rhythm. I would fain see Damascus and Persian cities with slender minarets in air; beautiful silk turbans on swarthy faces with shining teeth; eyes dim with love, and eyeballs glowing with joy in skins yellow as the orange; garments of velvet, fringed garments; peaceful pipes in mouths encircled by white

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SERGE KOUSSEVITZKY, *Conductor*

Fourth Pair of Concerts

Thursday Evening, March 10

Saturday Afternoon, March 12

beards; sharp merchants with their suspicious looks, and cadis and vizirs, who with a single gesture of a bent finger grant life or death according to their will.

Fain would I see Persia, the Ind, then China; tun-bellied mandarins under their umbrellas; princes with slender hands; the learned who wrangle over poesy and beauty.

I would loiter in enchanted palaces and, like unto a journeying stranger, look leisurely on landscapes painted on fabrics framed in fir-wood, with some one in the midst of an orchard. I would fain see assassins smiling while the headsman cuts with his great curved sword of the East an innocent neck. Fain would I see queens and the poor, roses and blood, those dying from love or hate.

And then to return later, to tell my tale to those curious about dreams, raising, like Sindbad, my old Arabian cup now and then to my lips, artfully to interrupt my story.

La Flute Enchantée

Dedicated to Mme. de Saint Marceaux

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie:

Une air tour à tour langoureux ou frivole
Que mon amoureux chéri joue;
Et quand je m'approche de la croisée
Il me semble que chaque note s'envoie
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is sweet; my master sleeps with head covered with a peaked silk cap, with his long yellow nose in his white beard. As for me, I am awake and I hear outside a flute-song that pours out in turn joy or sadness.

An air now languorous or trifling played by my beloved; and when I near the window it seems that each note of the flute flies toward my cheek like a mysterious kiss.

L'Indifférent

Dedicated to Mme. Sigismund Bardac

Tes yeux sont doux comme ceux d'une fille, jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encore de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique qui fausse.

Entre! Et que mon vin te réconforte.
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner,
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse.

Your eyes, young stranger, are as mild as those of a girl and the fine turn of your handsome face shadowed with down is the more seductive. Your mouth sings on the threshold of my door a speech unknown, charming as a melody out of tune.

Enter! And let my wine refresh you. No, you go on and from my threshold I see you move away, gracefully saluting me with a final gesture; your hip lightly bent by your womanish and weary gait.

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BOLERO

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

"Bolero," composed by commission as a ballet for Ida Rubinstein, was first performed by the dancer with her company at the Opéra in Paris, November 22, 1928, Walter Straram conducting. As an orchestral piece it had its first American performance at the concerts of the Philharmonic Symphony Society of New York, November 14, 1929, Toscanini conducting. The first performance in Boston was at the concerts of the Boston Symphony Orchestra, December 6, 1929.

It is scored for two flutes and piccolo, two oboes, oboe d'amore, English horn, two clarinets, E-flat clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones, tuba, three saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings.

ACCORDING to the testimony of Eva Gauthier, who witnessed the original production of "Bolero" in Paris by Mme. Rubinstein, attempts at visualization of the music in this country are negligible by comparison. The setting and costumes by Alexandre Benois suggested a painting of Goya and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement. "The dancer," according to Prunières, "executed a stylized interpretation of the 'Bolero' amid the growing excitement of a crowd of spectators encouraging her with their applause and their pounding heels. At the moment when the music took a dramatic turn, we saw a brawl. Everything seemed to be swept along by the music, a most beautiful spectacle."

Ravel built his musical structure upon a long theme of rhythmic character suggestive of the Spanish dance by that name, but by no means faithful to it in form or detail. "He fell by accident on the extraordinary style and form," writes Mme. Gauthier, "and with the melody already fixed in his mind, giving the title of 'Bolero,' but, as he said, it really was a *'danse lascive.'*" The composer, it will be remembered, never cultivated fidelity to the musical titles or subjects which he borrowed. He once remarked to his friend Calvocoressi, answering the charge of "artificiality" often brought against him: "But has the idea never occurred to those people that I could be 'artificial' by nature?" Ravel here chose to repeat his theme again and again without development or even the ornamentation which variations would involve, building a long *crescendo* from drum taps *pianissimo* through the various orchestral colors in increasing intensity, to a climax of utmost sonority. The drum, at first barely audible, sets forth the rhythm. The voice of the solo flute (reinforced by the clarinet and bassoon) sings the melody, which is then repeated in turn by the E-flat clarinet, the oboe d'amore, the trumpet, the tenor saxophone, and the soprano saxophone. The melody is then taken up by instruments in groups, the wood wind at first. The trombone adds its voice, and then the violins join the wood wind in a concerted repetition. The remaining strings and brass are gradually added. Near the end the percussion, horns and strings greatly increase the inexorable rhythmic tattoo. At the very end, the orchestra, having maintained an unrelieved C major, modulates with startling suddenness to the key of E.

French writers have looked upon Ravel's decided penchant for Spanish rhythms and pointed significantly to the fact that he was born in the Pyrénées, of a Basque mother. His music of Spanish suggestion includes, besides *"Bolero,"* the *"Rapsodie Espagnole," "L'Heure Espagnole,"* and such smaller pieces as the *"Vocalise en forme d'Habanera,"* and the *"Melodie espagnole."*

"Parisian to his finger tips," wrote André Suarès of Ravel (in the *Revue Musicale,* April, 1925) "he is even so the most Spanish of artists. He answers better than another to one's idea of a great musician in the Spanish cast; he has something of Goya and the picaresque. I recognize Spain in every part of Ravel — in what he is and in what he does. This little man is so dry, so sensitive, at once frail and resistant, caressing and inflexible, supple as tempered steel; his large nose and hollow cheeks, his angular and lean figure; his air at once a little distant and yet always courteous — these traits are reminiscent of Spain. And his art, still more decidedly, is of the French tongue, touched with a Spanish accent."

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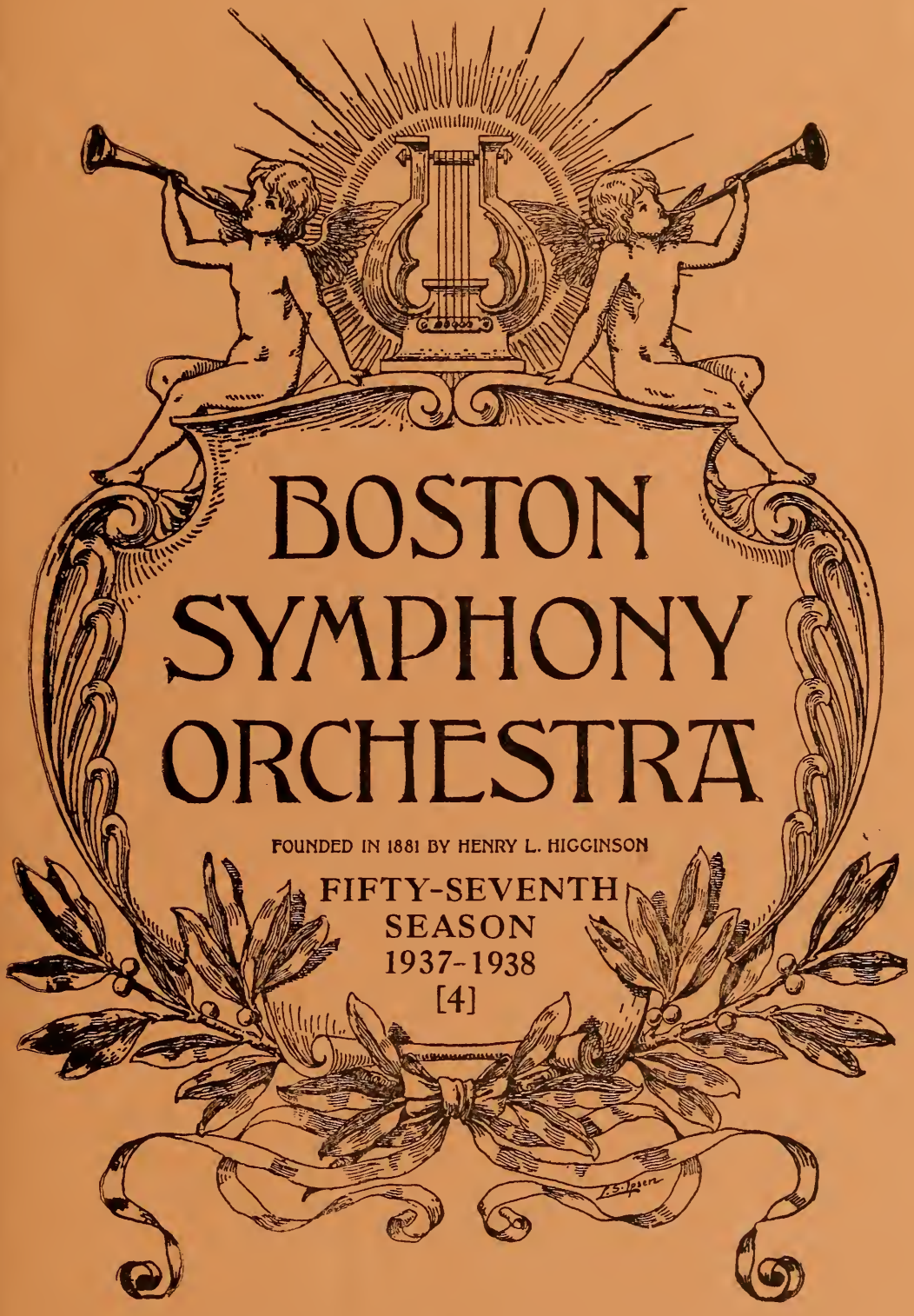
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Concert Bulletin of the Fourth Concert

THURSDAY EVENING, *March* 10

AND THE

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with historical and descriptive notes by

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MAHLER.....Symphony No. 5 in C-sharp minor

Part I
(1) Träuermarsch
(2) Stürmisch bewegt
Part II
(3) Scherzo
Part III
(4) Adagietto
(5) Rondo-Finale

INTERMISSION

DEBUSSY.....Two Nocturnes

Nuages
Fêtes

RIMSKY-KORSAKOV.....Capriccio Espagnol, *Op.* 34

I. Alborada
II. Variations
III. Alborada
IV. Scene and Gypsy Song
V. Fandango of the Asturias

The music of these programmes is available at the 58th Street Library.

SYMPHONY NO. 5, IN C-SHARP MINOR

By GUSTAV MAHLER

Born at Kalischt in Bohemia, on July 7, 1860; died at Vienna on May 18, 1911

Mahler completed his Fifth Symphony in 1902. It was first performed at a Gürzenicht concert in Cologne, October 18, 1904, under his own direction. The first performance in the United States was by the Cincinnati Orchestra under Frank von der Stucken, March 25, 1905. The first performance in Boston was by the Boston Symphony Orchestra, February 2, 1906. Wilhelm Gericke, who conducted, gave the work its first New York hearing on February 15, and repeated it in Boston on February 23. The symphony was performed here under Dr. Muck's direction April 18, 1913, November 21, 1913, and February 27, 1914. Dr. Koussevitzky revived it October 22, 1937.

The Symphony is scored for four flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, glockenspiel, tam-tam, harp and strings.

It was published in 1904.

GUSTAV MAHLER composed his Fourth Symphony at Maiernigg on the Wörthersee in the summer of 1900. During the two summers following, at his little cottage in this idyllic spot of Carinthia which has inspired great music at other times, he worked upon his Fifth Symphony and likewise set five songs from Rückert, and two of the "*Kindertotenlieder.*" The Fifth Symphony was completed in the summer of 1902. It was in March of that year that he married Alma Maria Schindler.

The Fifth Symphony, in Mahler's own words, marked a new departure in his life as an artist. Experienced as he was in the technical handling of an orchestra through his conducting and through the magnificent scores he had already written, the Fifth seemed to require a reconstitution of his instrumental forces. He was not satisfied with it, and wrote as late as 1911 of changes he had made in the orchestration. It seemed to him "as if a totally new message demanded a new technique."

Paul Stefan, the composer's biographer, tells of a dream which Bruno Walter once had in which he saw Mahler striving upward at constantly shifting points of a mountain. "This dream," Stefan continues, "is a true one. After the struggling of the Second and Third, the truce with the gentle warning of the spirits in the Fourth, the life of the earth surges so much more tremendously in the Fifth, and demands to be traversed. This latter work begins with the epilogue after a great sorrow, and surmounts it. But, in the Sixth, fate has no mercy; it is the only work of Mahler's that ends in the wildest despair. In the Seventh he is on the mountain-tops, far from earth, and as

though convalescent looks down upon it from above. The triple struggle with the spirit of heaviness: at the same time a struggle with his own technique, with the new means which bring ever greater knowledge."

The Mahler enthusiasts may well have looked for an elucidation of the Fifth Symphony when it appeared. The introductory "funeral march" had a character and suggestion obviously far different from some outward ceremonial; the scherzo, with its wild abandon and the affecting adagietto, seemed to have some definite motivation.

But when this symphony was performed in Berlin and in Dresden in 1905, Mahler had become wary of verbal explanations. No analyses or descriptions of any sort were to be found in the printed programmes. The composer did not remain adamant on this point. Analyses of the Fifth Symphony, and elaborate ones, appeared in print before and after 1905 — without recorded protest from Mahler. On composing his First Symphony (and also his Third) he had hoped to assist the public mind in following the paths of his free-reined imagination by allowing titles to the movements which were printed at early performances. When he found, as other composers have, that such signposts usually divert well-intentioned but literal souls into verbal thickets where the music itself is all but lost from sight, he withdrew these titles. If the listening world could have found a liberation of the imagination in the writings of E. T. A. Hoffmann, as Mahler did in composing his First Symphony, they would have grasped at once the roaming, fancy-free spirit of that work. Did not Hoffmann himself say, through the mouth of his Kreisler: "Music opens for man an unknown continent, a world that has nothing in common with the exterior world of sense that surrounds it, and in which he leaves behind all determinate feelings in order that he may give himself up to indescribable yearning"? But many who sought to understand that intimate association of two kindred spirits only found themselves hopelessly entangled in the heavy underbrush of "The Titan." There was the same difficulty with the philosophic, the symbolic implications of the Second Symphony or the Fifth. A truly sympathetic understanding of the Second must derive from the music as a personal expression of Mahler, rather than from the bald references of the sung text to "death" and "resurrection." Bruno Walter, than whom no one has had a more intimate comprehension of Mahler the artist, wrote: "If we understand the titles Mahler gave his works in the mystical and only possible sense, we must not expect any explanation of the music by means of them; but we may hope that the music itself will throw the most penetrating light upon the sphere of emotion which the titles suggest. Let us be prudent enough to free these titles from an exact meaning, and remember that in the kingdom of beauty noth-

ing is to be found except *'Gestaltung, Umgestaltung, des ewigen Sinnes ewige Unterhaltung'* (Formation, Transformation, the Eternal Mind's Eternal Recreation). Should we attach to those programmatical schemes fixed names, the 'transformation' would prove us wrong in the next minute. We must not think of that 'which the flowers of the meadow tell' [Third Symphony], but of everything that touches our hearts with gentlest beauty and tenderest charm."

Not only did the general public fail to achieve this enlightened approach — the annotators and guides (sometimes self-appointed) did not always achieve it. At the time the Fifth Symphony was being performed without verbal aid to the inquisitive listener, Mahler made a speech on the subject of explanations, which was reported by Ludwig Scheidermair. It followed a performance of the Second Symphony by the Hugo Wolf Society in Munich. "After the concert there was a supper, and in the course of the conversation, someone mentioned programme-books. Then was it as though lightning flashed in a joyous sunny landscape. Mahler's eyes were more brilliant than ever, his forehead wrinkled. He sprang in excitement from the table and exclaimed in passionate tones, 'Away with programme-books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with *'Pereat den Programmen!'* "

Mahler knew well the difficulty of "forcing on his hearers the sensations which streamed through his mind" — no less well than the futility of printed descriptions. Fortunate is Mahler's type of artist if he can be spared the continual traffic of a conductor with his audiences. Mahler, constantly upon the conductor's platform, was painfully aware of the distance between his musical visions and the capacity, the inclinations, the receptivity of those that listen in concert halls. He at first thought that his symphonies could be explained and adequately comprehended, and wrote to Arthur Seidl in 1897 of the "programme as a final, ideal elucidation." It was not long before he had to reverse this statement and come to the realization that a programme was more likely to widen a gap, which, in any case, could never be bridged. He was sometimes heaped with applause when he performed his symphonies, but the enthusiasm was probably directed toward the conductor himself, the little man with the burning zeal who got such fine results from the forces he directed, rather than toward his monstrous and perplexing scores. The arduous seasons of

conducting opera and concert absorbed the best hours and energies of the creative artist – they did not quite deprive him of that peaceful abstraction, that unconcern with a sluggish world which is the first requisite of the dreamer and visionary, weaving his patterns for his own inner satisfaction.

Philip Hale, preparing notes for a performance of this symphony in 1906, wrote: "Let us respect the wishes of Mr. Mahler," and refrained from quoting any analysis or description of it. Lawrence Gilman, in his notes for the Philharmonic Symphony Society of New York, concurred with Mr. Hale and likewise allowed the Fifth Symphony to be "listened to without benefit of the annotative clergy." It would seem unnecessary to prolong the abstention indefinitely, and to withhold descriptions which have for many years stood in print for any to read. Individuals have their preferred points of approach. One among the tourists on the rim of the Grand Canyon in Arizona will seek a guide to point out to him some rock which looks like an animal, or the face of an old man. Another finds in the scene a rare opportunity to study the processes of erosion. Still another is content to gaze at a vast and unexampled spectacle of nature, bothering neither with the guide nor the scientist. As for the first two tourists, there would be little use in depriving them of their lesser satisfactions – the one of his freakish resemblances, the other of his rather chilling computations. Neither would become by this a more likely recruit for the grander mood.

Paul Stefan, in his "Gustav Mahler – A Study of His Personality and Work," gives a description of this symphony, warning his reader in advance that the interpretation is his own, and that the work has not the slightest trace of a programme. He takes the opening words of one of the lyrics as indicative of Mahler's changed point of view when the outlines of the Fifth Symphony took shape in his mind:

"*'Ich bin der Welt abhanden gekommen'* (I am lost to the world), that is, not the cosmos, from which music can never escape, but the world in the sense of the Christian, the philosopher – worldliness. The world has lost the artist Mahler, whom she had never possessed; the 'composer' who turned into music his perception of earthly and heavenly life has become a 'tone-poet'; as though, moving in lofty spheres, he has now mastered his own musical language, penetrating into it more intensely, spiritualising it, so that he now no longer needs human language. The soul of him is the same, only he struggles now with other spirits, fixes his gaze upon a new sun; other abysses open before him, he salutes the colder serenity of other planets. It is like a reincarnation upon some other plane of all-embracing life, where only the most charitable, the most chaste, and – the most sorely wounded, can be born again.

"In this rebirth, the spirit clings ever closer to the – humanly speak-

ing — eternal form of symphonic art. The resemblances between these symphonies and some of the later lyrics, as in the Fifth, merely recall a subject of similar mood; on this plane they never become thematic. The struggle is thrice renewed. Then the deepest depths are stirred and a terrible flame lays hold of the artist's whole existence, his past and his future. No gateway can withstand the searching glow of this desire."

"The Fifth Symphony opens with a long, gloomy fanfare in C-sharp minor, which leads into a stern funeral march. A turn into A-flat (G-sharp as dominant of C-sharp). Then an episode of passionate lamenting, with *ostinato* double-basses. The funeral march returns altered, and dies away in a passage that bears a distinct resemblance to one of the *Kindertotenlieder*. A second episode, a variation of the first, and a coda of a few bars only ends the song-like and expository movement. Like a great development of it, the second rages forward. The theme is developed from a viola part of the earlier second episode. Then the secondary section in the episode itself, exactly in the tempo of the funeral march. The repeat after the exposition, which still stands in the small score, is cancelled, and the development begins. It is interrupted by a quotation from the funeral march. In the repeat, the cutting 'ninth' motive of the beginning binds everything together, effaces and displaces the themes. In a new cropping out (so to speak) of the coda, two intensifications into D; at the culmination a chorale, from which the victory of the last movement shines. A close in the minor, will-o'-the-wisp-like. A terrific scherzo indicates the turning. In immensity of projection, in harmonic and specifically contrapuntal art, it is something theretofore unheard of, even in Mahler. The melody does not disavow the character of a dance-tune. The fourth and fifth movements also go thematically together. An almost feminine *Adagietto,* scored for strings and harp alone, is immediately followed by a *Rondo-Finale*. This is one of the most complicated movements in Mahler's works. The second principal theme is taken as fugue-subject, and forces ever new motives into the fugue. One of these seems, characteristically enough, to be taken from the song *'Lob des hohen Verstandes.'* When the fugue begins for the second time, a counterpoint shows one of the principal themes of the Eighth Symphony. This time the renewed *Adagietto* proceeds from it. A development on the gigantic scale of the whole symphony; third, entirely altered, repetition of the rondo; triumphant finale with the chorale as in the second movement, and a close in D major after exultant whole-tone passages."

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra, as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.* *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's "Louise," which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French

* *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

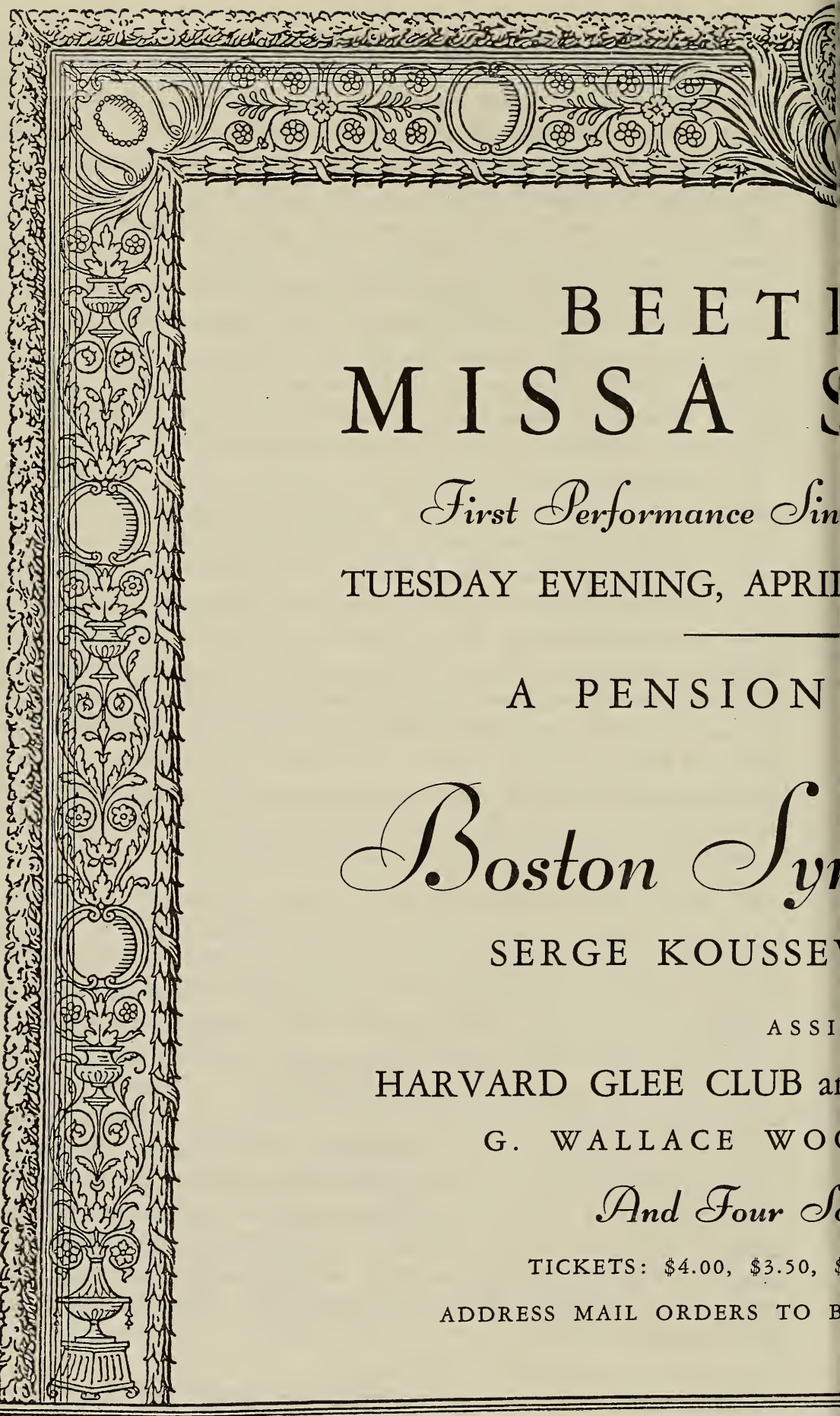
taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' — only vistas and horizons."

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"SPANISH CAPRICCIO"

By NICOLAS ANDREIEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

The *"Capriccio Espagnol,"* composed in the summer of 1887, had its first performance at the "Russian Symphony Concerts" in St. Petersburg, October 31 of the same year — the composer conducting. It was performed at a popular concert under the direction of Anton Seidl, at Brighton Beach, New York, in the summer of 1891. The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp and strings.

THE "Spanish Capriccio" is grouped by Rimsky-Korsakov with his "Scheherazade" and the Overture, "The Russian Easter," as belonging to "a period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions show a considerable falling off in the use of contrapuntal devices, which is noticeable after *'Snyegourochka.'* The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

It was in the summer of 1887, at a rented villa on a lake shore of the Looga canton, that the Capriccio was written. The summer was principally occupied by the very sizable task of filling out a complete orchestration of "Prince Igor." Borodin had died in the previous winter, and his colleague was fulfilling his usual rôle of rounding out the opera scores of others into performable shape. A long and assiduous summer was not enough to complete this considerable labor. "In the middle of the summer," writes Rimsky-Korsakov, "this work was interrupted: I composed the Spanish Capriccio from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans, the Capriccio was to glitter with dazzling orchestral color and, manifestly, I had not been wrong."

The composer relates, in "My Musical Life" of the first performance which he conducted in St. Petersburg:

"At the first rehearsal, the first movement (A-major, in 2-4) had hardly been finished when the whole orchestra began to applaud. Similar applause followed all the other parts wherever the pauses permitted. I asked the orchestra for the privilege of dedicating the composition to them. General delight was the answer. The Capriccio went

without difficulties and sounded brilliant. At the concert itself it was played with a perfection and enthusiasm the like of which it never possessed subsequently, even when led by Nikisch himself. Despite its length the composition called forth an insistent encore."

The popularity of the concert piece was a foregone conclusion. But the composer is careful to correct a certain misapprehension as to its real nature. Tchaikovsky had written him: "I must add that your Spanish Capriccio is a *colossal masterpiece of instrumentation*" (underscored by Tchaikovsky), "and you may regard yourself as the greatest master of the present day." Rimsky-Korsakov rightly protests, in his autobiography:

"The opinion formed by both critics and the public, that the Capriccio is a *magnificently orchestrated piece* — is wrong. The Capriccio is a brilliant *composition* for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multi-form orchestral effects. All in all, the Capriccio is undoubtedly a purely external piece, but vividly brilliant for all that. It was a little less successful in its third section (Alborada, in B-flat major), where the brasses somewhat drown the melodic designs of the wood winds; but this is very easy to remedy, if the conductor will pay attention to it and moderate the indications of the shades of force in the brass-instruments by replacing the *fortissimc* with a simple *forte*."

The composer directs that there be no pauses between the movements.

1. "Alborada" (*Vivo e strepitoso*). The alborada (French — *aubade*) is a kind of morning serenade. Two themes, given by the full orchestra, are repeated by the solo clarinet; there is a cadenza for the solo violin, ending *pianissimo*.

2. Variations (*Andante con moto*). The theme, stated by the horn over string arpeggios, has five variations.

3. Alborada. The opening movement is repeated, but transposed from A major to B-flat, and with a different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

4. Scene and Gypsy Song. *Allegro,* D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp*. The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third

cadenza, freer in form, is for flute over a kettledrum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the Finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings. The pace grows more and more furious, and leads into the Finale.

5. Fandango of the Asturias. The chief theme is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figured in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows always wilder, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, *vivo*." There is a short closing Presto.

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CONCERT SCHEDULE

FOR MARCH

FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Friday	Evening	Mar. 11 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Mar. 12 at 2.30	Carnegie Hall	New York
Thursday	Evening	Mar. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Mar. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 19 at 8.15	Symphony Hall	Boston
Monday	Evening	Mar. 21 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Mar. 22 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Mar. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 26 at 8.15	Symphony Hall	Boston
Wednesday	Evening	Mar. 30 at 8.30	City Auditorium	Springfield
Thursday	Evening	Mar. 31 at 8.45	Carnegie Hall	New York

Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FOURTH AFTERNOON CONCERT

SATURDAY, MARCH 12

Programme

HAYDN Symphony in E-flat, No. 99

I. Adagio; Vivace assai
II. Adagio
III. Menuetto (Allegretto)
IV. Vivace

HINDEMITH Konzertmusik for String and Brass Instruments, *Op.* 50

I. Mässig schnell, mit Kraft
II. Lebhaft; langsam; lebhaft

INTERMISSION

SAINT-SAËNS Symphony in C minor, No. 3, *Op.* 78

I. Adagio. Allegro moderato; Poco adagio
II. Allegro moderato; Presto; Maestoso; Allegro

Organ: ALBERT W. SNOW

STEINWAY PIANO

The music of these programmes is available at the 58th Street Library.

SYMPHONY IN E-FLAT MAJOR, No. 99 (No. 10 of the London Series)

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was the tenth of the series of twelve which Haydn composed for performance in London for the concerts of Johann Peter Salomon.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor. It was performed at the Boston Symphony concerts on January 30, 1886, under Wilhelm Gericke, and by Dr. Koussevitzky, October 22, 1926, February 21, 1936 and December 3, 1937.

This symphony was designed by Haydn for his second visit to England, written in Vienna in 1793 in the interval between his two journeys to the British capital, and duly performed in London in 1794 or 1795. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which he arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement,

Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his *vivace assai.* The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the *finale.* The adagio, in G major, opens with a theme for the first violins, *cantabile,* which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, *allegretto,* based upon a simple descending chord of E-flat. In the trio the oboe, *cantabile,* is combined with the strings. The final rondo, *vivace,* brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to *adagio* and played by the first violins, before the coda.

Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon are not only the greatest of his orchestral works, but those also in which we can most clearly trace the effect of his intercourse with Mozart. Dr. Pohl especially notes the influence of the Jupiter Symphony both in the richer orchestration and in the freer uses of episode and incident:

"The minuets, far different from Mozart's courtly dance-measures, have all his old rustic drollery and humor, the rhythms have all his old incisiveness of touch, the folk-tunes that he loved grow thick along the wayside.* The melodies of his own sowing are unmistakable in hue and shapeliness. And the music is all suffused with a sense of mellowness and maturity, of long experience and an old age honorably won; it is too serene for passion, too wise for sadness, too single hearted for regret; it has learned the lesson of life and will question its fate no further."

* Mr. Hadow discusses the "folk" aspect of Haydn's music in his book, "A Croation Composer: Notes toward the study of Joseph Haydn."

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CONCERT MUSIC FOR STRING ORCHESTRA AND BRASS INSTRUMENTS, *Op.* 50

By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The *"Konzertmusik für Streichorchester und Blechbläser"* was composed for the fiftieth anniversary of the Boston Symphony Orchestra. The first movement of the autograph score, which the Orchestra possesses, is inscribed "Berlin, December 1930." The second movement, "Andermatt, December 27, 1930." It had its first performance by this orchestra in the anniversary season, April 3, 1931. There was a second performance February 26, 1932.

The composer directs in the score that "the orchestra consist of the strongest possible string quartet, four horns, four trumpets, three trombones and tuba."

HINDEMITH tends to use the string and the brass groups as distinct units, giving the melodic lead to one or the other usually without the doubling of parts between the choirs. The parts for first and second violins are identical, except in a few passages. The first of the two movements divulges several themes, the principal subject, a sustained melody for the brass, being set against a rhythmic theme for the strings. The brass choir by itself then develops a rhythmic subject of its own, and the strings, alone, reiterate their subject. There is no development section as such, but a restatement newly treated, and a broad coda. The basis of the second movement is a considerably developed fugue in three voices. Here the strings are in command. There is a long subject in sixteenth notes, stated in turn by the violins, the violas, and the 'cellos with basses. The fugue is interrupted by a contrasting section of more sustained character, in which a melody is given in turn to the violas, trombone, combined strings, and trumpet. The fugue returns, here announced by the 'cellos and developed expansively to its conclusion.

The parents of Hindemith were Silesians, modest laborers in the little south German town of Hanau, near Frankfort-am-Main. Even as a boy, Hindemith (born November 16, 1895) was compelled to earn his living. He learned to play the violin acceptably at thirteen, was soon playing at dances and in small orchestras. He studied composition with Bernhard Sekles, and later with Arnold Mendelssohn, at the Hoch Conservatory in Frankfort. It is doubtful whether these two conservative pedagogues of the old school could have had much to teach him, or whether Mendelssohn (the son of a cousin of the great composer) could have been thoroughly pleased with the dedication of the present chamber concerto.

Drawn into the World War at the age of nineteen, Hindemith

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Thursday Evening, March 31

Saturday Afternoon, April 2

subsequently became concertmaster at the opera at Frankfort. At length, making the viola his instrument instead of the violin, he gave up that position and became a member of the Amar Quartet which he jointly founded with Licco Amar in 1923, and in which he played until 1930. The writing of music for educational uses increasingly interested him. In 1927 he was appointed Professor of composition at the *Hochschule* in Berlin.

Hindemith has written a number of works for theatrical performance, as well as orchestral and chamber music. *"Das Nusch-Nuschi,"* a play for Burmanese Marionettes, was of 1921, as were also *"Mörder, Hoffnung der Frauen,"* and *"Sancta Susanna,"* one-act operas. There followed in 1926 "Cardillac," and in 1929 *"Neues vom Tage,"* both of them one-act operas which had a marked success upon German stages. The oratorio, *"Das Unaufhörliche,"* of 1931, also attracted considerable attention. *"Das Marienleben,"* for soprano and piano, 1924, is outstanding among the many works in smaller forms. Music for full orchestra has included the Concerto of 1925,* the *Konzertmusik* for strings and brass (1930); "Philharmonic Concert," Variations (1932); and a suite from the opera to his own text *"Mathis der Maler."* †

A recent venture has been the establishment under his personal direction of an educational music system in Angora, under the administration of the Turkish Government. This includes schools of music, an academy for music teachers, and symphony orchestras in each center. Favorable results are already reported.

The attempt of this composer to clarify and bring into comprehensive order the varied practice of his art, even up to the twelve-tone system of the present day, has resulted in the book *"Unterweisung im Tonsatz."*

Hindemith made his first visit to the United States in the season past, participating in the Music Festival held at Washington, April 9–11, under the patronage of Mrs. Elizabeth Sprague Coolidge. Visiting Boston this season, he performed his Kammermusik No. 5, for Viola and Chamber Orchestra, at the Symphony Concerts of February 25 and 26. His Konzertmusik, *Op.* 50, was also played.

* Performed at these concerts March 5, 1926 and October 5, 1928.

† *"Mathis der Maler,"* which takes its subject from the altar pieces of Matthias Grünewald, was performed at Boston Symphony concerts on December 7, 1934, and November 27, 1936.

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SYMPHONY IN C MINOR, NO. 3, *Op.* 78

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Composed for the London Philharmonic Society, this symphony was first performed by that orchestra in London, May 19, 1886, under the composer's direction. It was first heard in Paris and America in the following season (the American performance was at a concert of the Philharmonic Society in New York, Theodore Thomas conductor, February 19, 1887). The first performance in Boston was by the Boston Symphony Orchestra, February 16, 1901. Saint-Saëns conducted this symphony at a special concert of this orchestra in Boston, November 26, 1906. After his death, the *Adagio* was played (December 23, 1921) in his memory.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, organ, piano (four hands), and strings. It is dedicated to the memory of Franz Liszt.

THE following analysis was prepared by the composer for the initial performance in England:

"This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the *Adagio,* and the *Scherzo* is connected after the same manner, with the *Finale.* The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"After an introduction *Adagio* of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the *Adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio.* This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed

in the *Presto*. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). The repetition of the *Allegro moderato* is followed by a second *Presto,* which at first is apparently a repetition of the first *Presto;* but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Maestoso* in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with the full strength of the orchestra. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work.

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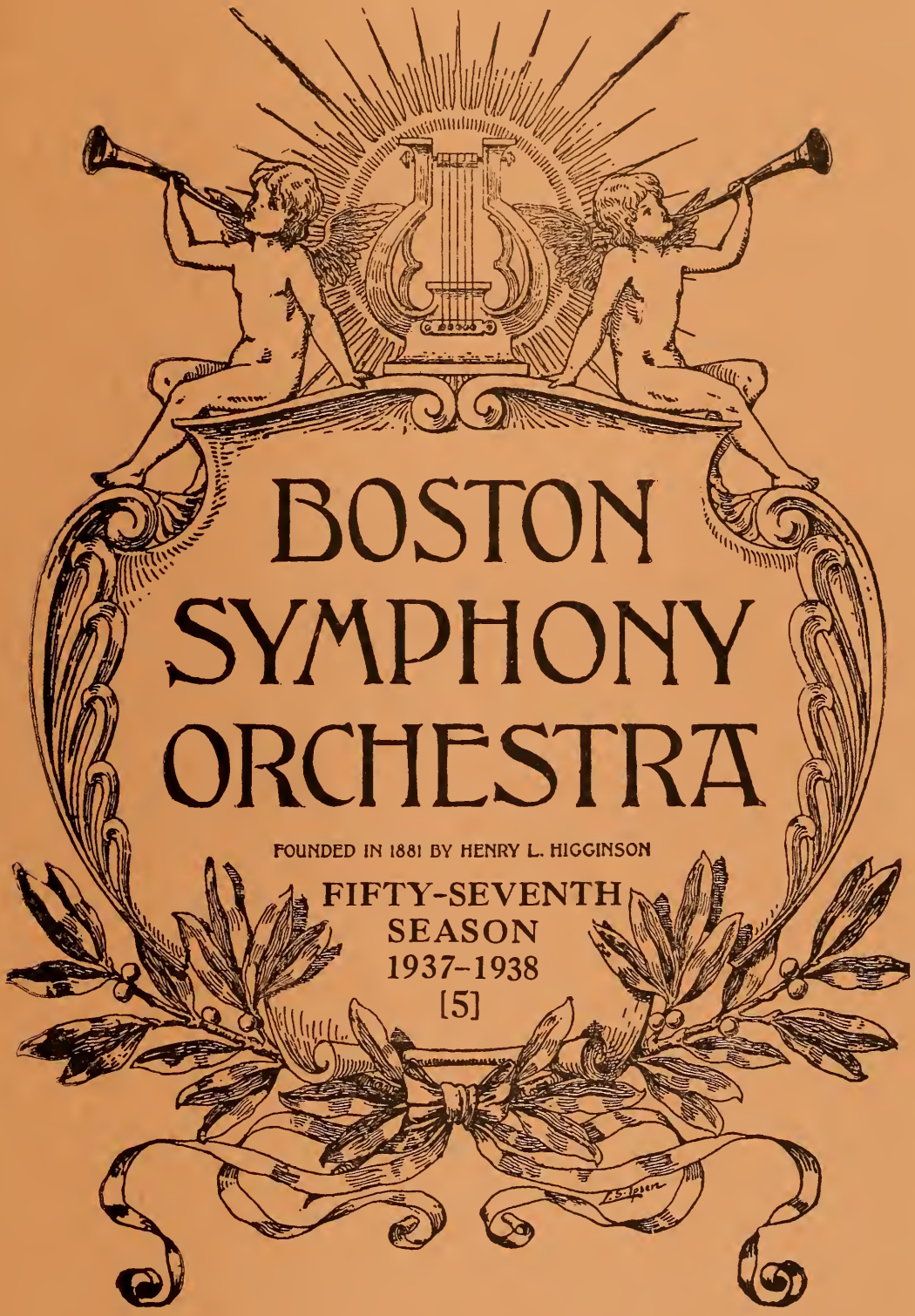
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Concert Bulletin of the Fifth Concert

THURSDAY EVENING, *March* 31

AND THE

Fifth Matinée

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with historical and descriptive notes by

John N. Burk

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIFTH EVENING CONCERT

THURSDAY, March 31

Programme

Haydn.....Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

Prokofieff.....“Romeo and Juliet,” Ballet, Second Suite, *Op.* 64 *ter*

Montagues and Capulets
Juliet, the Maiden
Friar Laurence
Dance
The Parting of Romeo and Juliet
Dance of the West Indian Slave Girls
Romeo by Juliet’s Grave

(First performance in New York)

INTERMISSION

Brahms Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio: Allegro non troppo, ma con brio

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SYMPHONY IN G MAJOR, No. 88

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889. The most recent performance at a concert in Symphony Hall was in the Monday and Tuesday series, October 25–26, 1937. The symphony was last performed in the Friday and Saturday series on January 11, 1935, Adrian Boult conducting.

When one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: *"Concert de la Loge Olympique."* For Saloman's concerts in London he also wrote twelve.

This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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SECOND SUITE FROM THE BALLET "ROMEO AND JULIET," *Op.* 64 *ter*

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow, and there first performed. Prokofieff compiled two suites from this music, the first of which was performed in Moscow in November 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofieff conducted.

The second suite had its first performance in Soviet Russia in the spring of 1937. In the first weeks of the present year it was presented in Paris, Prague and London. The performance in Boston, March 25, was the first in America.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets and cornet, timpani, bass drum, military drum, triangle, bells, tambourine, cymbals, castanets, maracas, piano, celesta and strings.

WHEN the ballet "Romeo and Juliet" had its trial performance in Moscow, V. V. Konin reported the event in a dispatch published in the *Musical Courier,* November 16, 1935:

"The preview of the work left the critics in dismay at the awkward incongruity between the realistic idiom of the musical language, a language which successfully characterizes the individualism of the Shakespearian images, and the blind submission to the worst traditions of the old form, as revealed in the libretto. The social atmosphere of the period and the natural evolution of its tragic elements have been robbed of their logical culmination and brought to the ridiculously dissonant 'happy end' of the conventional ballet. This inconsistency in the development of the libretto has had an unfortunate effect, not only upon the general structure, but even upon the otherwise excellent musical score."

The two suites which the composer compiled from his original score consist of seven numbers each.* The movements of the second suite were thus described by M. D. Calvocoressi in the programme of the British Broadcasting Corporation of London:

I. Montagues and Capulets (*Allegro pesante*). A somewhat ironical, picturesque portrayal of the haughty, arrogant old noblemen defiantly strutting about in armor [?], with a contrasting Trio, Juliet dancing with Paris.

II. Juliet, the maiden (*Vivace*). The naïve, carefree young girl is

* The movements of the first suite are as follows: (1) Dance of the people. A tarantelle performed in the public square of Verona. (2) Scene. Music describing the adherents of the houses of Montague and Capulet just before the outbreak of hostilities. (3) Madrigal. The first meeting of Romeo and Juliet. (4) Minuet. Heard at the Capulet's ball. (5) Masques. The entrance of Romeo, disguised, in the ball scene. (6) Romeo and Juliet. Balcony scene. (7) The death of Tybalt. Music accompanying the duel.

admirably evoked in the main theme. The development suggests the gradual awakening of deep feelings within her.

III. Friar Laurence (*Andante espressivo*). The Friar is represented by two themes, one given out by the bassoons, tuba and harps, the other by 'cellos, divided in three parts.

IV. Dance (*Vivo*).

V. The parting of Romeo and Juliet (*Lento. Poco più animato*). This is built on the Romeo theme ["rather on the theme of Romeo's love; S. P."] and is one of the most extensively developed movements of the suite.

VI. Dance of the West Indian slave girls (*Andante con eleganza*). ["Paris presents pearls to Juliet; slave girls dance with pearls; S. P."]

VII. Romeo at Juliet's grave (*Adagio funebre*). In the ballet, Juliet is not really dead, and the grave is a deception. Romeo, unaware of the fact, is prostrate with grief.

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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends.

Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to

*British Broadcasting Corporation Orchestra programme notes.

Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

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Carnegie Hall

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FIFTH AFTERNOON CONCERT

SATURDAY, APRIL 2

Programme

STRAVINSKY.....Divertimento from "Le Baiser de la Fée," Allegorical Ballet

I. Sinfonia
II. Danses Suisses: Valse
III. Scherzo
IV. Pas de deux

Adagio — Variation — Coda

DEBUSSY.....“La Mer,” Trois Esquisses Symphoniques

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

The music of these programmes is available at the 58th Street Library.

Divertimento from *"Le Baiser de la Fée"* ("The Fairy's Kiss"), Allegorical Ballet in Four Scenes

By Igor Fedorovitch Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

In 1928, Stravinsky composed for Ida Rubinstein *"Le Baiser de la Fée, Ballet-allégorie en 4 Tableaux."* It was performed under his direction at the Opéra in Paris, on November 27, and repeated on December 4. The ballet was mounted at the *Théâtre de la Monnaie* in Brussels, and at Monte Carlo; also at La Scala in Milan, all in the same season, for the company of Mme. Rubinstein. Later it was studied anew by Mme. Nijinska, and produced at the Colon Theatre in Buenos-Aires, where other of Stravinsky's works have been performed. The suite was performed under the composer's direction in November, 1928, by the then newly-formed *Orchestre Symphonique de Paris* at the *Théâtre des Champs-Élysées*. On his last visit to America he conducted the suite, leading the Boston Symphony Orchestra in a concert in Sanders Theatre, Cambridge, on March 14, 1935. He had previously conducted this music at a concert of the Chicago Symphony Orchestra, in Chicago, on January 17 and 18 of that year.

The Suite is scored for three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, harp and strings.

The composer has made an orchestral suite from the ballet "without great difficulty," as he himself has written, "on account of its straightforward plan." Stravinsky expresses his pleasure in conducting this music, in that it embodies a method of orchestral writing new to him, and easily conveyed to its audience in a first hearing. Stravinsky dedicates the piece "To the music of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Peter (Pierre) Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss — a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag,* Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so reverenced by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost."

"Tchaikovsky's *'Wiegenlied im Sturm'* constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn upon, of most importance are the Humoresque for piano — used in the spendidly colored material of the second tableau; in the same scene, the melody of the waltz *'Natha,'* and the piano piece 'The Peasant Plays the Harmonica' from the 'Children's Album.' "

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss."

The indications in the score will give a more detailed idea of the action:

I. Prologue (Storm Lullaby)

(*Andante*) — A woman carrying her child proceeds through the storm — The fairy spirits appear.

(*Allegro*) — The spirits pursue the woman — They separate her from her child, and carry him off — Appearance of the Fairy — She approaches the child — She surrounds him with tenderness — She kisses his forehead and vanishes, leaving him alone on the stage.

(*Vivace*) — Passing peasants find the child abandoned, seek vainly for his mother, and anxiously take him off.

II. A Village Fair

(*Tempo giusto*) — Peasants dance, musicians play; the young man and his betrothed dance with the rest (*Valse, poco più lento*) — The musicians and the crowd go off; the betrothed leaves the young man all alone —

(*Tempo primo*) — The Fairy, disguised as a gypsy, approaches him; she takes his hand, and tells his fortune — She dances (*tempo agitato*), increasing her spell over the young man — She speaks to him of his love and promises him great happiness — Moved by her words, he begs her to lead him to his betrothed — She does so. (Omitted from the suite.)

III. At the Mill

(*Moderato*) — The young man, led by the Fairy, reaches the mill, where he finds his betrothed surrounded by her companions, playing round games; the Fairy immediately disappears (*Allegretto grazioso*).

IV. *Pas de deux*

(*Moderato*) — Entrance of the young man (Omitted from the suite).
(*Adagio*) — The young man and his betrothed.
(Variation: *Allegretto grazioso*) — The betrothed.
(Coda: *Presto*) — The young man, his betrothed, and her companions — The betrothed goes to put on her wedding veil — The companions follow her, leaving the young man alone.

(*The remainder is omitted from the suite.*)

(*Andante non tanto*) — The Fairy appears, concealed by a wedding veil; the young man takes her for his betrothed, and approaches her with rapture; the Fairy throws back her veil. The young man, astonished, perceives his mistake; he tries to escape, but in vain; his will yields to the supernatural charm of the Fairy, who will carry him to an eternal existence where, to the strains of her lullaby, she will again give him the kiss — The fairy spirits slowly group themselves across the stage in ranks, representing the infinite immensity of azure space. The Fairy and the young man are seen on an elevation — She kisses him.

Stravinsky speaks at length of *"Le Baiser de la Fée"* in *Chroniques de Ma Vie,* published in 1935. He tells amusingly how he composed it in none too congenial surroundings in the summer of 1928. Seeking solitude, he rented a room in the house of a mason at Écharvines on Lake Annecy, only to have his ears assailed by constant and strident family quarrels. When the terrified wife and child had been driven from the house by the abusive laborer, the town authorities inter-

vened only to find the mason stoutly defended by his spouse. The composer was compelled to hasten his work as the time for the season of Mme. Rubinstein approached, and his busy life forced him to make the best use of every spare moment. He tells us of his joy when a four hours' wait upon a derouted train enabled him to give undivided attention to the score in its advanced stages.

"I was still occupied with the completion of the music of 'Apollon,'" he writes, "when towards the end of the year previous (1927) I received from Mme. Ida Rubinstein the request to compose the ballet. The painter, Alexandre Benois, who was working in her interests, submitted to me two schemes. One of them pleased me in every way: it was to create a work under the inspiration of the music of Tchaikovsky. My love [*tendresse*] for this composer and the fact that the coming presentations in the month of November would coincide with the 35th anniversary of his death, confirmed my acceptance of this offer. It gave me the opportunity to make a sincere obeisance to the admirable talent of this man.

"As I was free to choose the subject and the scenario of the ballet, I began to examine the literature of the nineteenth century in search of something in the spirit of Tchaikovsky's music. Accordingly, I looked for a great poet whose gentle and sensitive soul, and whose restless and imaginative nature would be in keeping with the character of Tchaikovsky. I thought of Hans Christian Andersen, with whom Tchaikovsky had more than one trait in common. One need only recall the 'Sleeping Beauty,' the 'Nutcracker Suite,' the 'Swan Lake,' the *'Pique Dame,'* and other of his works to realize to what degree the fantastic was dear to him.

"Turning the pages of Andersen, which were well known to me, I chanced upon a tale which I had completely forgotten, and which seemed to me perfectly suited to my purpose. It was the beautiful tale entitled, 'The Ice Maiden.' From this I borrowed the following plot: a fairy bestows her magic kiss upon a child at birth and separates him from his mother. Twenty years later, at the moment when the young man attains his greatest happiness, she gives him once more the fatal kiss and closes him in her embrace to possess him forever in supreme felicity."*

* But the kiss of the Ice Maiden in Andersen's tale was the dread kiss of frost. "She, the Glacier Queen, the death-dealing, the crushing one, is partly a child of air, partly the mighty ruler of the river; thus she is also able to raise herself to the summit of the snow mountain, where the bold climbers are obliged to hew steps in the ice before they can mount; she sails down the rushing stream on the slender fir twig, and springs from one block to another, with her long, snow-white hair and her blue-green garment fluttering around her and glittering like the water in the deep Swiss lakes. 'To crush and to hold, mine is the power,' she says. 'They have stolen a beautiful boy from me, a boy whom I have kissed, but not kissed to death. He is again among men; he keeps the goats on the mountains, and climbs upwards, ever higher, far away from the others, but not from me. He is mine, and I will have him!'"

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Aprés-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

*This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

The degree of Debussy's deliberate remoteness from reality seems to have confused some of the first critics of *"La Mer."* Léon Vallas finds a certain significance in the composer's insistence upon a cover design reproducing a wave from a print of Hokusai. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

When it was first heard, *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral

part of the final peroration. Music to set the imagination aflame, it has induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second

to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down

* She had teasingly upbraided him for spelling "symphony" with an "f."

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at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty

LIST OF WORKS

Performed in the Saturday Afternoon Series

DURING THE SEASON 1937-1938

C. P. E. Bach	Concerto in D major for Stringed Instruments (Arranged for Orchestra by Maximilian Steinberg)	II	January 8
Brahms	Symphony No. 2 in D major, *Op.* 73	V	April 2
Debussy	"La Mer," Trois Esquisses Symphoniques	V	April 2
Haydn	Symphony in E-flat, No. 99	IV	March 12
Hindemith	Konzertmusik for Strings and Brass Instruments, *Op.* 50	IV	March 12
Mozart	Concerto for Pianoforte in C major (Koechel 467)		
	Soloist: Emma Boynet	II	January 8
Prokofieff	"Lieutenant Kije," Orchestral Suite, *Op.* 60	I	November 20
Ravel	Pianoforte Concerto (for the left hand)		
	Soloist: Jacques Février	I	November 20
	"Le Tombeau de Couperin," Suite	III	February 12
	Rapsodie Espagnole	III	February 12
	"Shéhérazade," Three Poems for Voice and Orchestra to the Verses of Tristan Klingsor		
	Soloist: Olga Averino	III	February 12
	"Bolero"	III	February 12
Saint-Saëns	Symphony in C minor, No. 3, Op. 78		
	Organ: Albert W. Snow	IV	March 12
Schumann	Symphony No. 4 in D minor, *Op.* 120	III	February 12
Strauss	"Ein Heldenleben" ("A Hero's Life"), Tone Poem, *Op.* 40	I	November 20
Stravinsky	Divertimento from "Le Baiser de la Fée," Allegorical Ballet	V	April 2
Tchaikovsky	Symphony No. 5, in E minor, *Op.* 64	II	January 8

years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies – they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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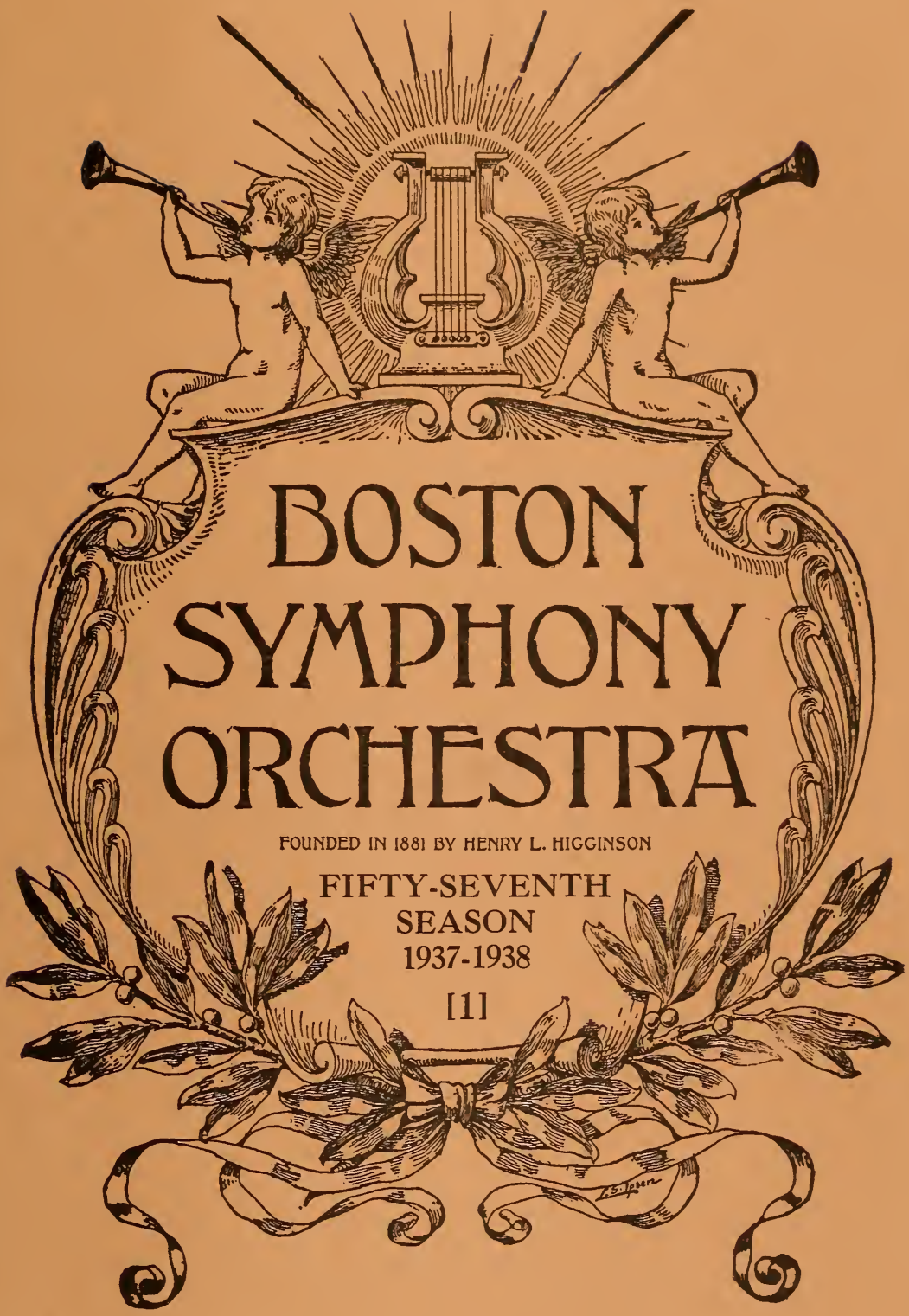
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Concert Bulletin of the First Concert

FRIDAY EVENING, *November* 19

with historical and descriptive notes by

JOHN N. BURK

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FRIDAY EVENING, NOVEMBER 19

Programme

HAYDN.....Symphony in G major, No. 88 (B. & H. No. 13)

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

RAVEL.....Pianoforte Concerto (for the left hand)
(In one movement)

INTERMISSION

SIBELIUS.....Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

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SYMPHONY IN G MAJOR, No. 88 (B. & H. No. 13)

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889. The most recent performance at a concert in Symphony Hall was in the Tuesday series, November 5, 1935. The symphony was last performed in the Friday and Saturday series on January 11, 1935, Adrian Boult conducting.

WHEN one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: "*Concert de la Loge Olympique.*" For Saloman's concerts in London he also wrote twelve.

This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He

modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; scilicet: brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

PIANO CONCERTO FOR THE LEFT HAND

By Joseph Maurice Ravel

Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris

Composed in 1931, Ravel's Piano Concerto for the Left Hand was first performed January 6, 1932, in Vienna. Paul Wittgenstein was the soloist in that and ensuing European performances. The Concerto was first performed in America by this artist (to whom the work is dedicated) at Boston Symphony concerts on November 9, 1934, in Symphony Hall. There was also a performance in Carnegie Hall, New York, on November 17, of the same season.

The orchestration is as follows: three flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, triangle, tambourine, cymbals, large drum, wood block, tam-tam, timpani, harp, piano solo, and strings.

Jacques Février* played the piano part in a performance of Ravel's "Concerto for the Left Hand" at the *Société de concerts du Conservatoire* in Paris, October 17 last, Philippe Gaubert conducting. The composer was present at this performance. The same pianist also played this work with the *Orchestre Philharmonique de Paris* on March 19 last, Charles Münch conducting. The Concerto was a part of a programme consisting entirely of the music of Ravel. The reviewer in *Le Ménestrel* spoke of it as "the first hearing in France of the Concerto for the Left Hand, which M. Jacques Février was charged to make known to us."

But the same periodical had described another "Ravel Festival" concert, given at the Salle Pleyel on January 17, 1933, in which this same work was played. The orchestra was the *Orchestre Symphonique de Paris.* Ravel conducted the Concerto, Paul Wittgenstein taking the solo part.† Roger Crosti, who reviewed the concert in *Le Ménestrel,* wrote: "The music was looked forward to — so much looked forward to that it was the object of general lobby discussion in the intermission at the Salle Pleyel even before its performance." This critic found in the work at that time "an accent more poignant, a lyricism more expansive than usual, the use of jazz effects, combined with the traditional concerto style."

"Ravel had worked a year on his Piano Concerto‡," wrote Henry Prunières in the *Revue Musicale,* "when there came to him ideas for which he had no place. He then remembered the promise made to

* Jacques Février is the son of the Parisian composer Henri Février, whose opera *"Monna Vanna"* (1909) was performed in Boston, December 5, 1913. Henri Février has also composed the operas *"Le Roi Aveugle"* (1906), *"Gismonda"* (mounted in Chicago, January 14, 1919), and *"La Femme Nue"* (*Opéra Comique*, Paris, April 22, 1932).

† Roger Désormières was also conductor in a programme which included the *"Valses nobles et sentimentales,"* the *"Alborada del Gracioso,"* the *"Tzigane"* (soloist, Lucien Schwartz), and *"Bolero."*

‡ The Piano Concerto had its first performance in Paris, January 14, 1932. It was played at these concerts on April 22, of that year, with Jesús María Sanromá as soloist.

the great pianist Wittgenstein, without a right arm, to write for him, on occasion, a concerto for the left hand, and on a single impulse he composed the work. Of course it was not a matter for improvisation, and several months were necessary for the elaboration, but the work was continuous, sustained by an unfailing inspiration, unlike the other concerto, or the violin sonata, several times interrupted, set aside, resumed – in a word, one finds in the concerto for the left hand what Ravel excluded with impatience from his other concerto: sentiment. This time, it takes its revenge for its long banishment, it flowers finely, and at times almost romantically."

The Concerto, which was published in 1931 as the "exclusive property" of Paul Wittgenstein, involved, so it has been said, a difference of opinion between composer and pianist, while it was being written. A writer in the *London Musical Times,* September 1, 1932, saw two sides to the controversy: "It is credibly reported that composer and performer held long and anxious debate over the new work, Herr Wittgenstein suggesting that it was too difficult, and Ravel steadfastly refusing to alter a single note. If this actually happened, our sympathies, it must be confessed, are with Herr Wittgenstein, for the Concerto sounded enormously difficult. On the other hand, the later Ravel is a mathematician of the first order, and one can easily understand his reluctance to upset results achieved by neat and nice labors."

The concerto is very short; its parts are combined into one movement (*Lento; andante; allegro; tempo primo*).

Ravel, with his characteristic craft for effect, reveals bit by bit the circumscribed possibilities of his soloist, withholding for a considerable time the blending of piano and orchestra. The orchestra alone (*lento*) first makes a complete exposition: the principal theme first stated by the contra-bassoon is taken up by the other wood winds, the brass, and finally the violins. There follows a cadenza in which the pianist gives out the theme to a setting of chord chains, arpeggios, pedal notes, and chromatic scales. The orchestra and the piano are heard alternately, but are not really joined until a short *andante,* when the piano supports the melody as sung by the English horn. An allegro in 6-8 rhythm follows in which the piano in turn takes up the theme (a sort of tarantelle) quasi *"spiccato,"* against light and staccato chords in the orchestra. (Denyse Bertrand, in *Le Ménestrel,* refers to this as a rhythm of "ragtime.") At last, soloist and orchestra are closely intermingled, with alternate emphasis. There is a return of the initial subject and tempo, the orchestra now rising to its fullest power in a large climax. There immediately follows a final cadenza in which the utmost is exacted of five fingers. Over wide arpeggios is superimposed the principal theme which must be played, by necessity, with the thumb and second finger (Henry Prunières, listening to the first Parisian performance, could hardly believe that two hands were not playing – at times he could imagine four). There is a concerted conclusion.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the recently translated life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition — but what was far more important — he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a

symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people – pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as 1890 Sibelius was drawn into a youthful circle in Helsingfors, with

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whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary

melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Oboes

GILLET, F.
DEVERGIE, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAME, L.

Timpani

SZULC, R.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Organ

SNOW, A.

Piano

SANROMÁ, J.

Celesta

FIEDLER, A.

Librarian

ROGERS, L. J.

Academy of Music • Brooklyn

FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

FRIDAY EVENING, *January 7*

with historical and descriptive notes by

JOHN N. BURK

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Brahms

ONE OF THE FEW GREAT MUSICIANS WITH money, thought he ought to make some arrangement for disposing of his property. He frequently consulted a friend as to the right way of preparing a Will. But when the friend pressed the matter, which, as he said, "could be settled in an hour," Brahms became indifferent, saying that "there would always be an opportunity for doing it."

FINALLY, THE COMPOSER DID DRAW A BULKY Will, but he never executed the document in the form required by law. Brahms had no near relations alive, but there were hundreds of detailed bequests, many having to do with his valuable musical works. He left £20,000 in investments and also made provision for several deserving musical societies.

BUT IN THE ABSENCE OF ANY LEGALLY VALID document, all the designated bequests became void. After his death twenty hitherto unknown "cousins," of various degrees of kinship, came forward as claimants to the property. Litigation ensued and was protracted through several years. Three of his most famous works had to wait five years before being published.

IF YOU LEAVE NO WILL . . . YOUR BENEFICIaries may have to share the estate which you intended for them with a distant relative of whose existence you are not aware. Even if you have drawn a Will—do you remember exactly what it contains? Have today's conditions made it obsolete? It is human nature to put off consideration of such things as trust funds. We suggest, therefore, that today is a good time to arrange a discussion with one of our officers, at either of our addresses.

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

FRIDAY EVENING, JANUARY 7

Programme

BEETHOVEN Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; trio
IV. Finale: Allegro molto

INTERMISSION

PROKOFIEFF.....“Lieutenant Kije,” Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

STRAUSS.....“Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner” – in Rondo Form, *Op.* 28

STEINWAY PIANO

SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

"I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heiligenstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.* Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony – these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heiligenstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid pro-

*There are indications that the Eroica was a veritable "rebound" from the Heiligenstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heiligenstadt, and we know that he was back in Vienna in November.

fusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale – forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellshaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande – Intitulata Bonaparte – 804 in August – del Sigr. Louis van Beethoven – Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score*." † The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the "Eroica"; "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

was present and wrote of it in the *Allgemeine Musikalische Zeitung.* Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse Laune"*) introduces the principal theme in the original key against the dominant B-flat – A-flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? – it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was officially considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime solemn Funeral March; (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers – it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Symphony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the 'Eroica' and Seventh Symphonies, which seem to have been intro-

duced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.' "

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"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It had its first performance in the United States in Boston, October 15, 1937, by the Boston Symphony Orchestra.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is not known in this country, but a description of its subject kindly supplied by Nicolas Slonimsky will help toward an understanding of the spirit of the music: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of point-

ing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

The suite was performed at a Lamoureux concert in Paris, Febru-

ary 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

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ENTR'ACTE

CRITICAL LISTENING

By William Walton

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

It may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when

left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it, on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the con-

struction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.

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"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER, — IN RONDO FORM,"

FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich, the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snaredrum, bass drum, cymbals, triangle, a watchman's rattle, strings.

At first, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streichce, nach alter Schelmenweise — in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to *'Eulenspiegel'*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods,

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Thursday Evening, February 10

and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes; the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

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THE FIRST CRITICS OF "TILL EULENSPIEGEL"

THE abuse that fell upon the head of "Till Eulenspiegel" when the piece was new is less difficult to understand when one stops to think of the punctilious and well-behaved musical world of 1895 into which Strauss suddenly dropped his outrageous rogue. The squealing and squirming music, appearing on a typical programme of the nineties (its innocuous companions at the first Boston performance, February 21, 1896, were a fantasia, "Midnight at Sédan" by Zöllner and a Violin Concerto of Moszkowski) must have had somewhat the effect, as Lawrence Gilman once wrote, of "a lightning bolt at a family reunion."

A glance at the newspaper reports of some of the first "Till" performances will give some idea of the general consternation the piece must have caused. The first American performances were brought to pass by Emil Paur and the Boston Symphony Orchestra in Boston and New York (February, 1896), and in other cities on tour. The "musical joke" had gone the rounds of Europe. The young German composer, "brilliant but erratic," was not without fame and esteem in these cities — but the reviews showed no glimmer of consciousness that a masterpiece had had its first hearing. Most of the critics gave it a

grudging paragraph near the bottom of the column, after lengthy dissertations on the "novelty" by Zöllner and the performance by the violinist Emile Sauret of the concerto of Moszkowski. Most were agreed that Strauss had prodigious skill, however misguided, and all praised the virtuoso performance which Paur led.

One critic in Boston referred to the new work as "a trifle from Strauss — a nerve-distracting piece — worth a hearing, however, because of the composer." Another called it "a blood-curdling nightmare," and another " — a musical obscenity, an inexplicable hodge-podge, which should not have been heard at this concert, neither at any respectable concert. The tone picture, with all its abnormal and hideously grotesque proportions, is that of a heavy, dull, and witless Teuton. The orchestration of the work is sound and fury, signifying nothing. The very worthiest novelty of the concert was the concerto by Moszkowski." Still another: "A noisy, nerve-destroying, heavy piece of work, weak in ideas and strong in energy; a sketch of Beardsley set to music, crude in color, confusing in design, and utterly unlovable." A critic of some standing raised a voice of protest: "Strauss seems to have thought he could imitate Eulenspiegel by playing a practical joke on the general public. Why should such things be given at a Symphony concert?"

In New York also there was marked applause, which was taken as intended for the performance rather than the piece. One critic called Strauss "a man of enormous talent who says nothing in an unparalleled manner." Two further criticisms shall suffice:

"Strauss has made an elaborate and intricate piece of work, very unique and very charming to listen to, though it is often painfully noisy, and its interjectional, spasmodic, jerky character makes it trying to follow in certain portions."

"There was no doubt about the humor of it all; it would have made even a doctor of music laugh. But it was a vast and coruscating jumble of instrumental cackles for all that. — A horrible example of what can be done with an orchestra by a determined and deadly decadent."

Similar opinions seem to have been freely expressed in Europe. Dr. Hanslick, who, true to his colors, delivered an invective against each of the Straussian tone poems as it appeared, called "Till" — "frankly a crazy piece, in which each witty idea is followed by another which jumps on its head to break its neck. It is a mistake to look on this immoderate and masterless chase of pictures as an overflowing of youthful creative power, the dawn of a great new art; I can see in it only the exact opposite: a product of subtly calculated decadence." In this way did the word "decadence," compounded of resentment and unease, pursue Strauss for years, until it finally evaporated, like all myths.

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets, in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an honest rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his heavy complex of counterpoint.

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Concert Bulletin of the Third Concert

THURSDAY EVENING, *February* 10

with historical and descriptive notes by

JOHN N. BURK

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THE ROYAL PREROGATIVE OF GENIUS HAS PRO-duced strange eccentricities in certain composers . . . Not possessing money enough to buy a pistol, Schumann attempted suicide by jumping into the Rhine, but was pulled out. Two years later he died in an asylum.

BERLIOZ SEEMED TO HAVE AN UNHEALTHY PEN-chant for falling off the cliffs of the Riviera. But the yarn about Tchaïkovsky seems the most incredible of all. Under the spell of a mood he stood up to his neck in an icy Russian river, hoping to contract pneumonia that he might die an apparently natural death. Luckily, the only result of his immersion was the discomfiture of wet clothing.

THE GREAT COMPOSERS LIVED ON AN AVERAGE but about 60 years. Of the long lived, Handel passed away at 74; Haydn at 77; Wagner died at 70; while Bach lived to be 65 and Verdi 87 . . . Of those who died in comparative youth were Schubert, who lived 31 years; Mozart 34; Weber 40; and Mendelssohn 30; Bizet also died comparatively young.

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FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, FEBRUARY 10

IN MEMORY OF MAURICE RAVEL
March 7, 1875–December 28, 1937

Programme

RAVEL "Le Tombeau de Couperin," Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

SCHUMANN Symphony No. 4 in D minor, *Op.* 120

I. Andante; Allegro
II. Romanza
III. } Scherzo
IV. } Largo; Finale

(Played without pause)

INTERMISSION

RAVEL Rapsodie Espagnole

I. Prélude à la Nuit
II. Malagueña
III. Habanera
IV. Feria

RAVEL "Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces

I. } Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty)
II. } Petit Poucet
(Hop o' My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
(The Fairy Garden)

RAVEL "Bolero"

FOR MAURICE RAVEL
(1875–1937)

Seek not in cool and friendless shade
 Long rest, or in the early dew
Oblivion in the slender blade
 That has no thirst for you.

And think not, or conspire to keep
 Vigil in veils of darkness — know
You may not leave and may not sleep —
 We will not have you go.

Not yours a journey beyond the hill
 To harbors silent and remote;
We keep you here and singing still,
 O loved, O radiant throat!

— Tristram Livingstone.

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, "is fond of looking at a style or a period, as it were, with his head on one side, and speculating what is to be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917, that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *Vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* assez vif,* 2-4.

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud." ' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.' " — PHILIP HALE.

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"COUPERIN LE GRAND"

By Lawrence Gilman

Francois Couperin (*"Couperin Le Grand"*), the greatest clavecinist of his time, preceded Bach's arrival in this world by seventeen years and his departure hence by the same length of time. Both men lived to be sixty-five. Not only Bach, but Scarlatti and Handel and others, learned a good many excellent tricks from Couperin. Bach was especially sedulous; he even copied some of Couperin's faults.

Couperin the Great was a personage in the France of his time. He was clavecinist to the King, a pet of the smart ladies of Paris, the most fashionable teacher of the harpsichord. Almost any Sunday evening would have found him playing the clavecin at Court, or in some drawing-room of the *haut monde* — affable, a little pompous, benignly cynical, his face plump and ruddy beneath his wig, his laces and brocades always in perfect trim; or giving a lesson to one of his aristocratic pupils, whom he had flattered or piqued by the prettily mysterious title of some one of his descriptive pieces. "They are, in a way, portraits," he confessed, "bestowed on the charming originals whom I wish to portray."

For Couperin, according to the manner of his day, turned a good many of these clavecin pieces into a naïve kind of program music. Together with the pieces that bore merely the names of the various dances that he included in his suites, or *ordres,* were others bearing fanciful and descriptive titles. "I have always," he wrote in his dedication of the First Book of his collection of harpsichord works, "had an object in composing these pieces, inspired by various events; the title corresponds to the ideas I had in my mind; I need not explain them, but as some of the titles may seem to be flattering me, it is perhaps as well to mention that the pieces bearing them are, so to speak, likenesses which have sometimes been considered very characteristic when I play them."

Can one not imagine the flutter over these pieces called "Mimi" or *"Fleurie ou la tendre Nanette,"* or those that were apparently attempts at delineation of character, as "The Voluptuous Woman," "The Chatterbox," "A Troubled Soul"? There were still odder and more piquing titles: "Slight Mourning, or the Three Widows," "Dodo, or Love in the Cradle," and the *"Folies Français ou les Dominoes,"* with their remarkable captions — "Hope in Green," "Ardour in Red," "Desire in Violet," "Perseverance in Gray," "Silent Jealousy in Purple-Gray," "Virginity in a Color Which Is Invisible" (for Couperin was not without the treasurous gift of malice). The *"Folies Fran-*

çaises" have impressed some students as a premonition of Schumann's "Carnaval"; indeed, certain scholars have even asserted that Couperin — who seems really to have aimed at a kind of psychological portrayal — was "a forerunner of Schumann."

But however the piece might be entitled, it was a dance in form and movement — its periods and sections rigorously measured off, "its melody and bass moving along in gracious unison and with many a pretty curtsy, one to other, linked together by an occasional chord," as Mr. Krehbiel once happily wrote. "Adorned like the ladies of Louis's court are these pieces, overcrowded with embellishments, full of 'nods and becks and wreathed smiles'; and when the harmonies spread out at the cadences we cannot but yield to the fancied image of a *'grande dame'* in Louis's court sinking low with ineffable grace as she receives the *'congé'* of the King."

~

Couperin was described by Chrysander, joint editor with Brahms of the complete edition of Couperin's works for clavecin, as "the first great composer for the harpischord known in the history of music. The eminent masters who preceded him — Merulo, Frascobaldi, and many others — applied their art quite as much to the organ as to the harpsichord; whereas Couperin, although he played and composed for both instruments, wrote chiefly for the latter. He stands, therefore, at the commencement of the modern period, and must be regarded as clearing the way for a new art."

His life appears to have been uneventful, although it was brilliantly successful and conspicuous. For more than a generation he was clavecinist to the King and organist of the Royal Chapel and, as he tells us, he "had the honor of teaching Monseigneur le Dauphin, the Duc de Bourgogne, and six other Princes and Princesses of the Royal House." He sailed smoothly and magnificently down the shining streams of his existence, and there is little to chronicle concerning him, except that he was a darling of the gods and an exquisite artist. He published in 1717 what appears to have been the first book of instruction specifically devoted to the playing of the harpsichord, the famous *"Art de Toucher le Clavecin"* — a copy of which, by the way, is one of the treasures of the Music Department of the New York Public Library.

Couperin wrote chamber music and church music; but his fame rests upon his music for the harpsichord. Between 1713 and 1730 he published four *Livres de Pièces de Clavecin,"* which included no fewer than 236 separate compositions. These are suites of dances, but Couperin did not call them that. He called them *"Ordres,"* and he did not conform to the customary sequence of the movements of the suite. He maintained the usual key relationships (changing from major

to relative or parallel minor, and vice versa) as an aid to unity of form, but he indulged himself in much variety of mood. The third *"Livre,"* published in 1722, includes, in addition to the clavecin pieces, four suites for chamber orchestra, scored for violin, flute, oboe, bassoon and cembalo. Couperin says in his introduction to this volume that he wrote these pieces especially for the *"petits concerts du roi,"* at which Couperin usually played the clavecin. He expresses the hope that the public would like them as much as the King did (Louis XIV had died seven years before).

From the *New York Herald-Tribune.*

SYMPHONY IN D MINOR, No. 4, *Op.* 120

By Robert Schumann

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

In 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, timpani and strings.

The manuscript of the symphony bears the date June 7, 1841, and at the end — "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance

that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy – the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

~

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.' " Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like

thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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RAPSODIE ESPAGNOLE

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The *"Rapsodie Espagnole,"* composed in 1907, was first performed at the Colonne Concerts in Paris, March 15, 1908. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it in Boston at a concert of the Orchestral Club on January 26, 1910. The first performance by this Orchestra was on November 21, 1914. The composer included it upon his programme when he appeared as guest conductor of this Orchestra January 14, 1928.

Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps. The work is dedicated to *"Mon cher Maître,* Charles de Bériot."

The *"Rapsodie Espagnole"* was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. His recurring fondness for fixing upon Spanish rhythms as a touchstone for his

fancy antedates the rhapsody in the *"Alborada del Gracioso"* as a piano piece, and the *"Habanera"* from *"Les Sites Auriculaires,"* for two pianos. As he transformed the *"Alborada"* in bright orchestral dress, so he incorporated the *"Habanera"* as the third movement of the *"Rapsodie Espagnole."*

The *"Prélude à la nuit"* opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo,* is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña,* Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score, recalling the *"Habanera"* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale assez animé* (6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement, and a *fortissimo* close.

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"MA MÉRE L'OYE," 5 PIÈCES ENFANTINES

("Mother Goose," Five Children's Pieces)

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor).

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

The French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in desperation at her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the Théâtre des Arts, Paris, January 28, 1912. In addition to the

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

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movements of the present suite, there was an introductory *"Danse rouet, et scène."* Following the five tableaux there came, as an apotheosis, *"Le Jardin Féerique."* The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodes."* The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. *"The Conversations of Beauty and the Beast."* Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."

"Yes, I have, indeed, a kind heart; but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden."* Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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BOLERO

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

"Bolero," composed by commission as a ballet for Ida Rubinstein, was first performed by the dancer with her company at the Opéra in Paris, November 22, 1928, Walter Straram conducting. As an orchestral piece it had its first American performance at the concerts of the Philharmonic Symphony Society of New York, November 14, 1929, Toscanini conducting. The first performance in Boston was at the concerts of the Boston Symphony Orchestra, December 6, 1929.

It is scored for two flutes and piccolo, two oboes, oboe d'amore, English horn, two clarinets, E-flat clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones, tuba, three saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings.

ACCORDING to the testimony of Eva Gauthier, who witnessed the original production of "Bolero" in Paris by Mme. Rubinstein, attempts at visualization of the music in this country are negligible by comparison. The setting and costumes by Alexandre Benois suggested a painting of Goya and depicted a large table in a public tavern upon which the principal dancer performed her convolutions

while the men standing about the room were gradually aroused from apathy to a state of high excitement. "The dancer," according to Prunières, "executed a stylized interpretation of the 'Bolero' amid the growing excitement of a crowd of spectators encouraging her with their applause and their pounding heels. At the moment when the music took a dramatic turn, we saw a brawl. Everything seemed to be swept along by the music, a most beautiful spectacle."

Ravel built his musical structure upon a long theme of rhythmic character suggestive of the Spanish dance by that name, but by no means faithful to it in form or detail. "He fell by accident on the extraordinary style and form," writes Mme. Gauthier, "and with the melody already fixed in his mind, giving the title of 'Bolero,' but, as he said, it really was a *'danse lascive.'*" The composer, it will be remembered, never cultivated fidelity to the musical titles or subjects which he borrowed. He once remarked to his friend Calvocoressi, answering the charge of "artificiality" often brought against him: "But has the idea never occurred to those people that I could be 'artificial' by nature?" Ravel here chose to repeat his theme again and again without development or even the ornamentation which variations would involve, building a long *crescendo* from drum taps *pianissimo* through the various orchestral colors in increasing intensity, to a climax of utmost sonority. The drum, at first barely audible, sets forth the rhythm. The voice of the solo flute (reinforced by the clarinet and bassoon) sings the melody, which is then repeated in turn by the E-flat clarinet, the oboe d'amore, the trumpet, the tenor saxophone, and the soprano saxophone. The melody is then taken up by instruments in groups, the wood wind at first. The trombone adds its voice, and then the violins join the wood wind in a concerted repetition. The remaining strings and brass are gradually added. Near the end the percussion, horns and strings greatly increase the inexorable rhythmic tattoo. At the very end, the orchestra, having maintained an unrelieved C major, modulates with startling suddenness to the key of E.

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1937–1938
[4]

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[Fifty-seventh Season, 1937–1938]

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Concert Bulletin of the Fourth Concert

FRIDAY EVENING, *March* 11

with historical and descriptive notes by

JOHN N. BURK

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FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

FOURTH CONCERT

Friday Evening, March 11

Programme

PROKOFIEFF Classical Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

DEBUSSY Two Nocturnes

Nuages
Fêtes

RIMSKY-KORSAKOV Capriccio Espagnol, *Op.* 34

I. Alborada
II. Variations
III. Alborada
IV. Scene and Gypsy Song
V. Fandango of the Asturias

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed, although in the episodic byplay there is a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra, as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.* *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's "Louise," which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French

* *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bruneau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' — only vistas and horizons."

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"SPANISH CAPRICCIO"

By Nicolas Andreievitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

The *"Capriccio Espagnol,"* composed in the summer of 1887, had its first performance at the "Russian Symphony Concerts" in St. Petersburg, October 31 of the same year — the composer conducting. It was performed at a popular concert under the direction of Anton Seidl, at Brighton Beach, New York, in the summer of 1891. The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp and strings.

The "Spanish Capriccio" is grouped by Rimsky-Korsakov with his "Scheherazade" and the Overture, "The Russian Easter," as belonging to "a period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra. These three compositions show a considerable falling off in the use of contrapuntal devices, which is noticeable after *'Snyegourochka.'* The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

It was in the summer of 1887, at a rented villa on a lake shore of the Looga canton, that the Capriccio was written. The summer was principally occupied by the very sizable task of filling out a complete orchestration of "Prince Igor." Borodin had died in the previous winter, and his colleague was fulfilling his usual rôle of rounding out the opera scores of others into performable shape. A long and assiduous summer was not enough to complete this considerable labor. "In the middle of the summer," writes Rimsky-Korsakov, "this work was interrupted: I composed the Spanish Capriccio from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans, the Capriccio was to glitter with dazzling orchestral color and, manifestly, I had not been wrong."

The composer relates, in "My Musical Life" of the first performance which he conducted in St. Petersburg:

"At the first rehearsal, the first movement (A-major, in 2-4) had hardly been finished when the whole orchestra began to applaud. Similar applause followed all the other parts wherever the pauses permitted. I asked the orchestra for the privilege of dedicating the composition to them. General delight was the answer. The Capriccio went

without difficulties and sounded brilliant. At the concert itself it was played with a perfection and enthusiasm the like of which it never possessed subsequently, even when led by Nikisch himself. Despite its length the composition called forth an insistent encore."

The popularity of the concert piece was a foregone conclusion. But the composer is careful to correct a certain misapprehension as to its real nature. Tchaikovsky had written him: "I must add that your Spanish Capriccio is a *colossal masterpiece of instrumentation*" (underscored by Tchaikovsky), "and you may regard yourself as the greatest master of the present day." Rimsky-Korsakov rightly protests, in his autobiography:

"The opinion formed by both critics and the public, that the Capriccio is a *magnificently orchestrated piece* — is wrong. The Capriccio is a brilliant *composition* for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multi-form orchestral effects. All in all, the Capriccio is undoubtedly a purely external piece, but vividly brilliant for all that. It was a little less successful in its third section (Alborada, in B-flat major), where the brasses somewhat drown the melodic designs of the wood winds; but this is very easy to remedy, if the conductor will pay attention to it and moderate the indications of the shades of force in the brass-instruments by replacing the *fortissimc* with a simple *forte.*"

The composer directs that there be no pauses between the movements.

1. "Alborada" (*Vivo e strepitoso*). The alborada (French — *aubade*) is a kind of morning serenade. Two themes, given by the full orchestra, are repeated by the solo clarinet; there is a cadenza for the solo violin, ending *pianissimo.*

2. Variations (*Andante con moto*). The theme, stated by the horn over string arpeggios, has five variations.

3. Alborada. The opening movement is repeated, but transposed from A major to B-flat, and with a different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

4. Scene and Gypsy Song. *Allegro,* D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp.* The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third

cadenza, freer in form, is for flute over a kettledrum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the Finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings. The pace grows more and more furious, and leads into the Finale.

5. Fandango of the Asturias. The chief theme is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figured in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows always wilder, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, *vivo*." There is a short closing Presto.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882). The last performance by this orchestra was on April 9, 1937.

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second

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to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down

* She had teasingly upbraided him for spelling "symphony" with an "f."

at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty

years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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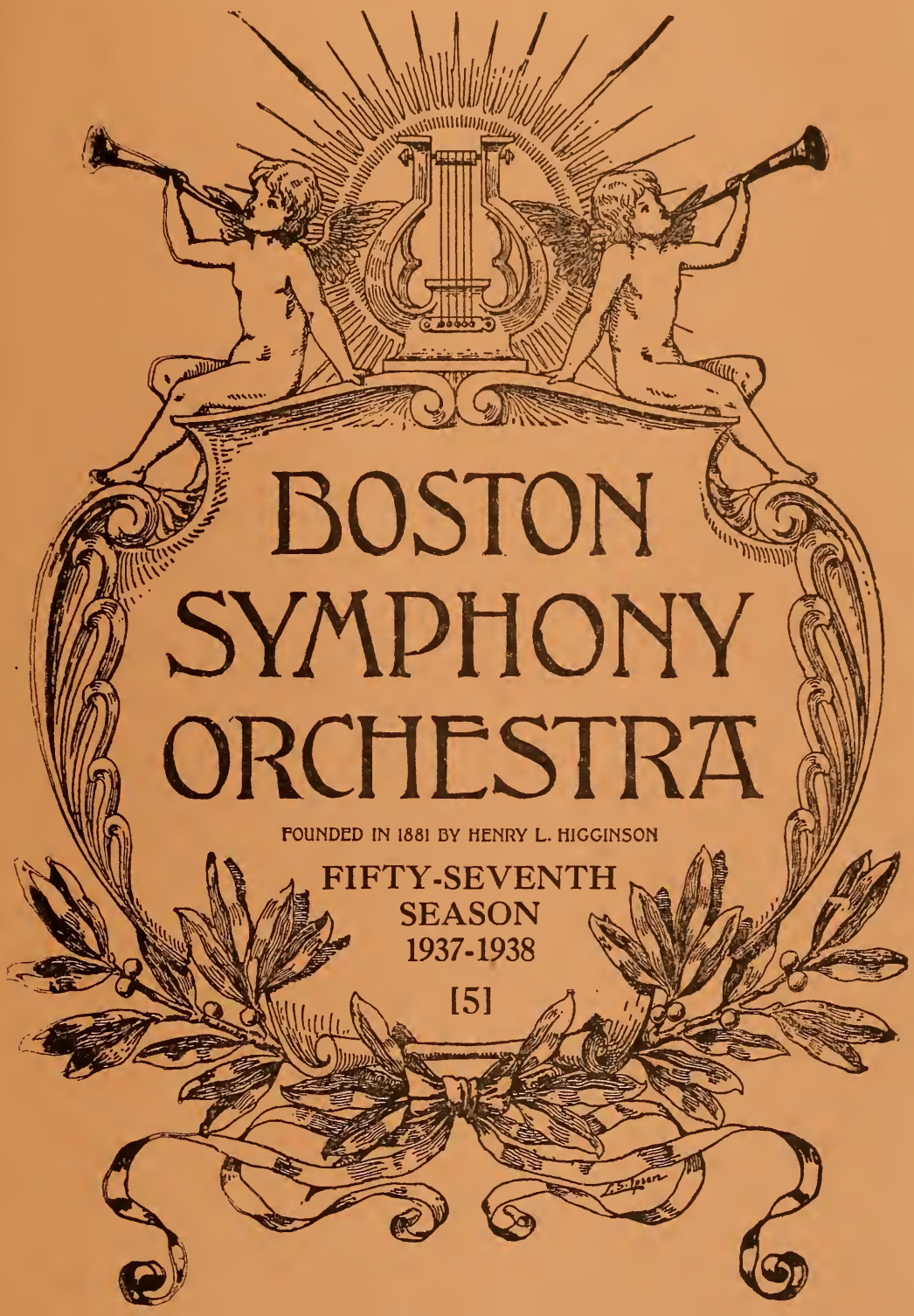
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FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-SEVENTH SEASON 1937-1938

[5]

Friday Evening, April 1

Under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn

Boston Symphony Orchestra

[Fifty-seventh Season, 1937–1938]

SERGE KOUSSEVITZKY, *Conductor*

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KUNZE, M.
VONDRAK, A.
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LAURENT, G.	GILLET, F.	POLATSCHEK, V.	ALLARD, R.
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		E♭ Clarinet	

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Academy of Music · Brooklyn

FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fifth Concert

FRIDAY EVENING, *April* 1

with historical and descriptive notes by

JOHN N. BURK

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AGAINST THE WISHES OF HIS TEACHER THE young Schumann used a home-made finger apparatus intended to give a short cut to the attainment of a comprehensive technique. In this way he strained the tendons of the fourth finger . . . and for a time the whole right hand was maimed . . . Schumann regained use of his hand, but the important fourth finger never acquired its entire proficiency . . . Though he still composed, his career as a virtuoso was closed forever.

SCRIABIN, BY ATTACKING STUPENDOUSLY difficult pieces, nearly ruined his pianistic career. Temporarily the boy's right hand was paralyzed. A certain crampness never left him . . . to be the source of much trouble during his concert tours, even to the last years of his life.

YOUTH HAS EVER BEEN INCLINED TO RUSH things . . . Today – in legal theory the age of twenty-one marks the transition from youth to maturity – but not in actual experience.

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

FIFTH CONCERT

FRIDAY EVENING, April 1

Programme

C. P. E. Bach.....Concerto in D major for Stringed Instruments
(Arranged for Orchestra by Maximilian Steinberg)

I. Allegro moderato
II. Andante lento molto
III. Allegro

Debussy.....“La Mer,” Three Orchestral Sketches

I. De l’aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

Tchaikovsky.....Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale (Andante maestoso); Allegro vivace

CONCERTO IN D MAJOR FOR STRINGS

By Carl Philipp Emanuel Bach

Born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788

Arranged for orchestra by Maximilian Steinberg

Born at Vilna, July 4, 1883

Emanuel Bach composed this concerto for stringed instruments at a date not ascertainable. It was arranged by Steinberg in 1912 for flute, two oboes (the second replaced in the slow movement by the English horn, labeled "oboe alto" in the score), bassoon, horn, and strings. Steinberg's arrangement was first performed in this country at a concert of the Boston Symphony Orchestra, October 24, 1925. The piece was again performed December 12, 1926, March 15, 1929, March 11, 1932, and February 22, 1935. The following paragraph is printed in the score: "The manuscript of this concerto bears no indication which could fix the date of its composition. It is written in four parts for viols, *concertante*. The manuscript is in the collection of Charles Guillon at Bourg-en-Bresse, France."

Dr. Koussevitzky became acquainted with this concerto as performed by the Society of Ancient Instruments in Paris, a set of viols then being used. It was at his suggestion that Maximilian Steinberg made the present orchestral arrangement.

Steinberg is known as Director of the Conservatory at Leningrad, in which position he succeeded Glazounov on the retirement of that musician. Steinberg received his musical education in this conservatory and studied under both Rimsky-Korsakov and Glazounov. He has composed a considerable amount of music, orchestral, vocal, chamber and for the stage. He married in 1908 the daughter of Rimsky-Korsakov, and it was for this occasion that Stravinsky, then a student at the Conservatory, composed his "Fireworks."

Carl Philipp Emanuel Bach, second son of Maria Barbara, was prepared for a legal career and attended the Universities at Leipzig and at Frankfort-on-the-Oder. But a Bach was not easily weaned from the traditional profession of his kind. Though his father did not see fit to put this one among his numerous sons through an intensive musical preparation, the boy attended the Thomasschule at Leipzig and no doubt learned still more at home, where his receptive faculties were alert to the much music-making that went on there. Being left-handed, he could not have played a bowed instrument, but from childhood acquitted himself admirably upon the clavier or organ. It is told that at eleven he could glance over his father's shoulder and forthwith play the music he had seen. He composed profusely, even at this age. Completing his musical studies at Frankfort, he played for Friedrich Wilhelm I of Prussia as well as the Markgraf Friedrich Wilhelm, and had the reigning monarch been more musically inclined would probably have been installed as court musician. When the

younger Friedrich succeeded his father in 1740 this musical enthusiast soon made the twenty-four-year-old Bach cembalist of the royal chapel.

Emanuel Bach was never very contented with his position. Frederick the Great, being conservative in taste, favored the compositions of the brothers Graun in his court, and of Johann Joachim Quantz, his flute master, over the more daring and provocative concertos and sonatas of the Bach who was nevertheless by his wide repute a distinct ornament to the royal retinue. Bach likewise found the endless necessity of accompanying his monarch's performances upon the flute burdensome. If Frederick, who was inclined to take liberties with tempo, imposed his kingly word upon questions of musical taste, Bach would stand staunchly for his rights. Karl Friedrich Fasch, his assistant, reported Bach's remark that "the King might be the autocrat of his kingdom, but enjoyed no prescriptive pre-eminence in the realm of art."

Bach sought release from his position, to which as a Prussian subject (by marriage) he was bound. In 1767, he was at last given his freedom, and was promptly appointed by the Princess Amalia, the King's sister-in-law at Hamburg, as her *Kapellmeister*. For twenty-one years, until his death at the age of seventy-five, Emanuel Bach played the clavier and the organ, composed voluminously, and went down into history as "the Hamburg Bach."

Thither Dr. Charles Burney made a pilgrimage in 1773, drawn by an ardent admiration for such of the music of this member of the Bach family as he had been able to hear or examine. Bach received him amiably, took him to his house where he entertained him, talked and played to him. The particulars are recounted interestingly and at length in the historian's "The Present State of Music in Germany." Bach showed his English guest his treasures, including many pictures of musicians, and a fine Silbermann clavichord "upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit, for which he is so justly celebrated among his countrymen. In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce from his instrument a cry of sorrow and complaint such as can only be effected upon the clavichord, and perhaps by himself.

"After dinner, which was elegantly served and cheerfully eaten, I prevailed upon him to sit down again to a clavichord, and he played, with little intermission, till nearly eleven o'clock at night. During this time, he grew so animated and possessed, that he not only played, but looked like one inspired. His eyes were fixed, his underlip fell, and drops of effervescence distilled from his countenance. He said if he were to be set to work frequently in this manner he should grow young again. He is now fifty-nine, rather short in stature, with black

hair and eyes, and brown complexion, has a very animated countenance, and is of a cheerful and lively disposition.

"His performance today convinced me of what I had suggested before from his works; that he is not only one of the greatest composers that ever existed, for keyed instruments, but the best player in point of expression; for others, perhaps, have had as rapid execution; however, he possesses every style; though he chiefly confines himself to the expressive. He is learned, I think, even beyond his father, whenever he pleases, and is far before him in variety of modulation; his fugues are always upon new and curious subjects, and treated with great art as well as genius."

"He played to me, among many other things, his last six concertos, lately published by subscription, in which he has studied to be easy, frequently I think at the expense of his usual originality; however, the great musician appears in every movement, and these productions will probably be the better received, for resembling the music of this world more than his former pieces, which seem made for another region, or at least another century, when what is now thought difficult and far-fetched, will, perhaps, be familiar and natural.

"There are several traits in the characters of the younger Scarlatti and Emanuel Bach, which bear a strong resemblance. Both were sons of great and popular composers, regarded as standards of perfection by all their contemporaries, except their own children, who dared to explore new ways to fame. Domenico Scarlatti, half a century ago, hazarded notes of taste and effect, at which other musicians have but just arrived, and to which the public ear is but lately reconciled; Emanuel Bach, in like manner, seems to have outstript his age."

As a matter of fact, Burney, an astute musician, a painstaking investigator and recorder of tendencies, was no more than stating the universal point of view of his day when he found the music of Emanuel Bach in Hamburg and Christian Bach in London far more interesting, vital, and important than what their father had left. Old Bach seems to have been looked upon in the late eighteenth century as a phenomenal organist, a sort of musical sage who left some organ works no one could play and some church music in a florid, polyphonic style once admired but long since outmoded.

Sebastian Bach's organ music, in Burney's opinion, courted "what was new and difficult, without the least attention to nature and facility." His vocal writing was "dry and labored," as compared to the "taste" his son displayed. The writer highly praised one of Emanuel's twenty-two settings of the "Passion," being apparently not even aware that the elder Bach had himself done something noteworthy in that line. Nor had he anything to say for the chamber

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music of the father, giving all his attention to the son's "more elegant and expressive compositions."

Burney fully appreciated the importance of Emanuel Bach's innovations. "If Haydn even looked up to any great master as a model, it seems to have been C. P. Em. Bach: the bold modulation, rests, pauses, free use of semitones, and unexpected flights of Haydn remind us frequently of Bach's early works more than of any other composer. . . . Em. Bach used to be censured for his extraneous modulation, crudities, and difficulties; but, like the hard words of Dr. Johnson, to which the public by degrees became reconciled, every German composer takes the same liberties now as Bach, and every English writer uses Johnson's language with impunity."

Emanuel Bach's plain leadership in the establishing of the sonata form is the more impressive when one notes the veneration in which he was held by his successors. Hadyn deliberately devoted himself to the assimilation of his form, and Mozart acknowledged in the strongest terms the value to posterity of his book, "Search Toward the True Method of Clavier Playing." There is no denying that he gave a great initial impulsion toward a fluent and rounded style of instrumental manipulation and thematic development. He was one of those musicians who come at a moment when a new vista in music is due to be opened up; lacking perhaps greatness in the full sense, he yet possessed enough daring and adventure to reach intuitively toward the new way which is in any case on the verge of disclosure. Such a composer has shaken off the shackles of outworn tradition, but he has not the stature to create a new world for that he has rejected. He dreams and gropes, has recourse to the intuitive art of improvisation — that trancelike state of mind upon which composers once relied, but which is now lost to the world. Reichardt, who visited Emanuel Bach at Hamburg in 1774, observed him in the very act of improvisation: "Bach would become lost for hours in new ideas and a sea of fresh modulations. . . . His soul seemed absent from the earth. His eyes swam as though in some delicious dream. His lower lip drooped over his chin, his face and form bowed apparently lifeless over the keyboard."

Thus, as Dr. Burney pointed out, Bach served the advance of music as did Domenico Scarlatti a half-century earlier. He was one of those rare figures who "outstript his age."

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With these concerts the Orchestra terminates its Brooklyn trip season of 1937–1938. Whereas we have printed in this final Brooklyn Bulletin the list of Friends of the Orchestra outside Boston, we beg to call your attention to the fact that our books still remain open for subscriptions to the Friends of the Orchestra for 1937–1938. Since our Boston "year" does not end until April 30, the enrollments are still most welcome at this time. Contributions may be made by check, payable to Boston Symphony Orchestra and mailed to E. B. Dane, Esquire, No. 6 Beacon Street, Boston; and there is no minimum enrollment fee.

"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Aprés-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

*This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

The degree of Debussy's deliberate remoteness from reality seems to have confused some of the first critics of *"La Mer."* Léon Vallas finds a certain significance in the composer's insistence upon a cover design reproducing a wave from a print of Hokusai. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

When it was first heard, *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral

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part of the final peroration. Music to set the imagination aflame, it has induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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FIFTH SYMPHONY IN E MINOR, *Op.* 64

By Peter Ilyitch Tchaikovsky

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

Tchaikovsky's slight opinion of his Fifth Symphony, as compared to his ardent belief in his Fourth and Sixth, is a curious fact, coming as it did from an incorrigible self-analyst, who was always ready to rehearse in his letters to his friends his doubts and beliefs as to the progress of his music. He was much more close-mouthed about his new scores at this time of self-confidence and established fame than he was in 1877, the year of the Fourth Symphony, when he would confide each step to Mme. von Meck, or earlier, when he would submit each new manuscript to his colleagues, hanging on their approval, when he would study audiences and newspaper reviews. There were musical confidences in the letters of the later years. But they were more laconic, had less of the questioning note. The artist, surer of his

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powers, was no less analytic, no less honest about them. He never hesitated to tell, for example, when he was composing from the urge to compose, and when he was forcing himself to it; when he was writing "to order," when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors – *Eugene Oniegen* and *Pique Dame*. The former he staunchly believed in, despite its early failures. He had inordinate ambitions for an earlier love – *Cherevichek,* but even after he rewrote it as *Les Caprices d'Oxane,* the world never came around to his view. The world also made a conspicuous reversal in regard to his lighter music. About the ballet, *The Sleeping Beauty,* he was enraptured from the start – thoroughly in the vein, and in love with his subject. The Ballet *Casse Noisette,* on the other hand, he regarded as an uncongenial subject, an annoying commission.

The gist of Tchaikovsky's written remarks about the Fifth Symphony is soon told. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? * No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later – "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers.† My age – although I am not very old [he was forty-eight] – begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted at St. Petersburg on November 17 and 24, despite a considerable popular success, hardly raised his opinion of the new symphony, for he wrote to Mme. von

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a "success d'estime." The operas "Mazeppa" and "The Enchantress" had fallen far short of his expectations. In the programme symphony, "Manfred," he had never fully believed. Of the Orchestral suites, only the third had had a pronounced success.

† Tchaikovsky had in that spring comfortably established himself in his country house at Frolovskoe near Moscow, where he could enjoy his solitary morning walks, and his flower garden, with its "charming pool and tiny islet, fringed by forest."

LIST OF WORKS

Performed at these Concerts

DURING THE SEASON 1937-1938

C. P. E. Bach	Concerto in D major for Stringed Instruments (Arranged for Orchestra by Maximilian Steinberg) V April 1
Beethoven	Symphony No. 3 in E-flat major, "Eroica," *Op.* 55 II January 7
Brahms	Symphony No. 2 in D major, *Op.* 73 IV March 11
Debussy	Two Nocturnes IV March 11
	"La Mer," Three Orchestral Sketches V April 1
Haydn	Symphony in G major, No. 88 (B. & H. No. 13) I November 19
Prokofieff	"Lieutenant Kije," Orchestral Suite, *Op.* 60 II January 7
	Classical Symphony, *Op.* 25 IV March 11
Ravel	Pianoforte Concerto (for the left hand) I November 19
	Soloist: Jacques Février
	"Le Tombeau de Couperin," Suite III February 10
	Rapsodie Espagnole III February 10
	"Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces III February 10
	"Bolero" III February 10
Rimsky-Korsakov	Capriccio Espagnol, *Op.* 34 IV March 11
Schumann	Symphony No. 4 in D minor, *Op.* 120 III February 10
Sibelius	Symphony No. 2 in D major, *Op.* 43 I November 19
Strauss	"Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner" — in Rondo Form, *Op.* 28 II January 7
Tchaikovsky	Symphony No. 5 in E minor, *Op.* 64 V April 1

Meck in December — "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings to me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night, I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

The success of the symphony when he conducted it at Prague on December 22, and when it was produced at Moscow a few weeks later does not seem to have altered his opinion. Only after another pronounced success at Hamburg, where he conducted the work on March 15, did he alter his opinion. The musicians at the rehearsals had a high opinion of it, a circumstance which always carried much weight with Tchaikovsky. This concert brought from him his best word for the symphony. He wrote to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time."

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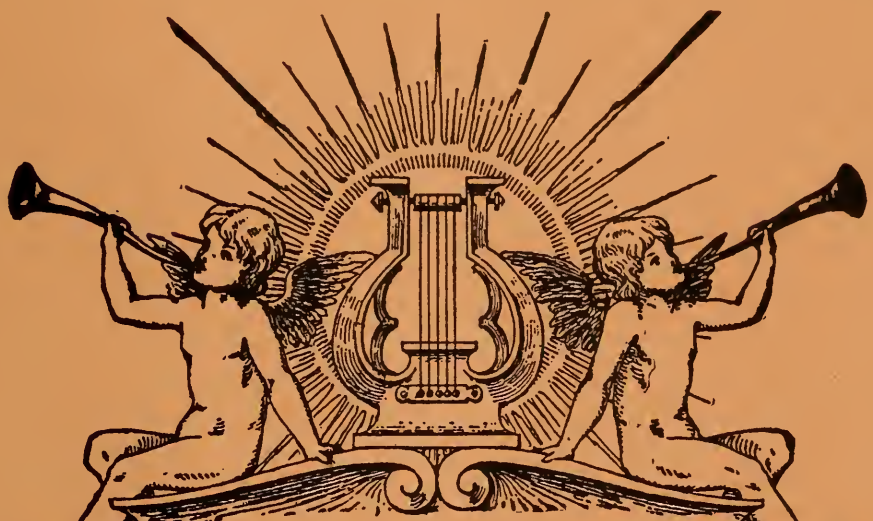
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Concert Bulletin of the First Concert

THURSDAY EVENING, *October* 14

with historical and descriptive notes by

JOHN N. BURK

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Scribner's (Sept.): — "The Boston Symphony Orchestra's recording of Tchaikovsky's 'Romeo and Juliet' is as electrifying an achievement as other triumphs of Higher Fidelity in Symphony Hall would lead you to expect. . . ."

Moses Smith, *Boston Transcript,* Sept. 14: — "The performance of the Tchaikovsky Overture-Fantasy, 'Romeo and Juliet' (Victor Set M-347; three twelve-inch records), prompted the record reviewer of the *Manchester Guardian* (a presumably unprejudiced source) to say that 'for sheer brilliance and resonance of tone the Boston players have no equals.' It is an exciting presentation, and the mechanical recording is similarly brilliant."

Compton Pakenham, record editor of *New York Times,* Aug. 1: — "This album is particularly for those who felt the bite of Koussevitzky's recent set of Tchaikovsky's Fourth Symphony. The passage describing the strife of the Montagues and Capulets is given a magnificent sting. One can feel the venom of the contending parties, visualize the shifting brawl, and almost see the flash of steel on steel."

Jerome D. Bohm, *New York Herald-Tribune,* Aug. 8: — "The performance leaves little to be desired from the tonal aspect and the conductor has exercised uncommon restraint in his treatment of the music."

Thomas Archer, *Montreal Gazette,* July 31: — "The work seems to glow and throb with youthful passion and tenderness. This may be said in particular of the wonderful cantilena theme obviously representing the lovers and which is treated as the Boston Symphony Orchestra would treat it, namely with a surpassing sense of lyrical romance. The climaxes are tremendous."

Jay Walz, *Washington (D.C.) Post,* Aug. 8: — "Victor says the performance turned in by Serge Koussevitzky and the Boston Symphony makes Album M-347 the peer of all 'Romeo and Juliets' in the catalogue. I would not be one to dispute that claim. . . . Any who sit down and wait for a better 'Romeo and Juliet' are just wasting time."

***Coincident with the surge of popularity of phonograph records, magazines and newspapers are today establishing special reviewers for recordings.**



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Sanders Theatre • *Harvard University* • Cambridge

Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

THURSDAY EVENING, OCTOBER 14

Programme

BEETHOVEN Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; trio
IV. Finale: Allegro molto

INTERMISSION

PROKOFIEFF "Lieutenant Kije," Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

(*First performance in the United States*)

STRAUSS "Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner — in Rondo Form," *Op.* 28

STEINWAY PIANO

SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

"I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heiligenstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.* Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony – these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heiligenstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid pro-

*There are indications that the Eroica was a veritable "rebound" from the Heiligenstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heiligenstadt, and we know that he was back in Vienna in November.

fusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale — forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellshaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score.*"† The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung.*

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the "Eroica"; "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

† Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse Laune"*) introduces the principal theme in the original key against the dominant B-flat – A-flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? – it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was officially considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime solemn Funeral March; (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers – it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Symphony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the 'Eroica' and Seventh Symphonies, which seem to have been introduced to these gentlemen on that day ('the better the day the better

the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.' "

"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow.

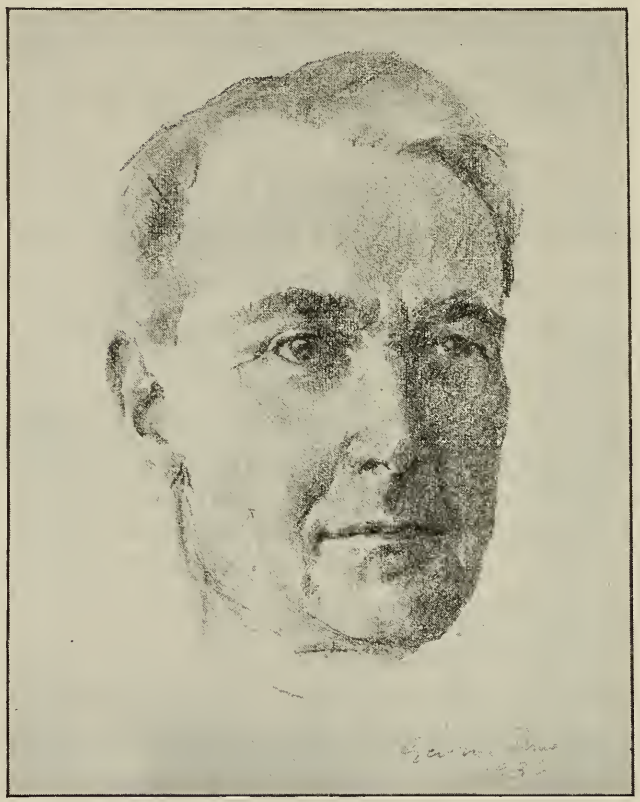
It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, timpani, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is not known in this country, but a description of its subject kindly supplied by Nicolas Slonimsky will help toward an understanding of the spirit of the music: "The subject of the film is based on an anecdote about the Czar Nicolas I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, and occasionally other instruments. The song is thus translated in the score:

An Innovation in the MON



DR. KOUSSEVITZKY ANNOUNCES THAT THE ORCHESTRA'S TWO SHORTER SERIES IN SYMPHONY HALL WILL BE COMBINED INTO PAIRS OF CONCERTS, THE SAME PROGRAMME TO BE PERFORMED AT EACH, ON MONDAY EVENING AND ON THE FOLLOWING TUESDAY AFTERNOON. THE SIX PAIRS WILL BE GIVEN MONTHLY THROUGH THE SEASON.

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October 25—26	January 17—18	March 21—22
December 27—28	February 21—22	April 18—19

NY *and* TUESDAY SERIES

At one pair of concerts, RAYA GARBOUSOVA, the brilliant young Russian 'cellist who had a marked success in the Friday and Saturday series two years ago, will be the soloist. ROBERT CASADESUS, the French pianist who was one of the outstanding virtuosos of the past season, will make his first appearance with the Orchestra. A distinguished newcomer is ORLANDO BARERA, the Italian violinist. DANIELE AMFITHEATROF, the conductor of Russian birth and Italian training, yet to be heard in America, will be guest conductor of the January pair of concerts. RICHARD BURGIN and JEAN BEDETTI, the illustrious virtuosos of the Orchestra, will be heard in Brahm's Double Concerto for Violin and Violoncello.

• • •

Season tickets for all series are now on sale at the Box Office, Symphony Hall (Telephone: COM. 1492). Seating plans showing prices will be mailed upon request.

• • •

Seats are available for the Monday Series at $12 and $15, and for the Tuesday Series at $6, $9, $12, and $15 (no tax).

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of this movement suggests that Kije was subject to sentiment in his nuptials as well as his wooing, while never forgetting that he was a soldier.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The piece ends with the voice of the muted cornet vanishing in the distance.

The suite was performed at a Lamoureux concert in Paris, February 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune

of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

~

The following compositions of Prokofieff have been performed at the concerts of this orchestra:

1922. March 3, Song Without Words (Nina Koshetz, singer; Pierre Monteux, conductor).

1924. October 24, Scythian Suite (Serge Koussevitzky, conductor).

1925. April 24, Violin Concerto No. 1 (Richard Burgin, violinist). (First performance in the United States.)

1926. January 29, Piano Concerto No. 2 (Serge Prokofieff, pianist).
April 23, *"Sept, ils sont sept,"* Incantation for tenor (Charles Stratton), chorus (trained by Malcolm Lang) and orchestra. (First performances in America.) The performance was repeated in the same programme.
October 8, Suite from the ballet "Chout."
November 12, Suite from the opera, "The Love for Three Oranges."

1927. January 28, Classical Symphony.
March 4, *"Sept, ils sont sept"* (Mr. Stratton, tenor; Cecilia chorus).
April 1, Classical Symphony.
October 21, Suite from the ballet, "Le Pas d'Acier."

1928. March 2, Scythian Suite.
October 26, Classical Symphony.
December 14, Violin Concerto No. 1 (Lea Luboschutz, violinist).

1930. January 31, Scythian Suite.
January 31, Piano Concerto No. 2 in G minor (the composer as soloist; first performances in the United States).
November 14, Symphony No. 4 (composed for the 50th anniversary of the Boston Symphony Orchestra; first performances).

1932. February 12, Classical Symphony.
November 4, Four Character portraits from the opera "Le Joueur" (after Dostoievsky).
December 30, Piano Concerto No. 5 in G major (the composer as soloist; first performance in the United States).

1934. April 13, *"Sept, ils sont sept"* (Charles Stratton, and Cecilia Society Chorus).

1935. January 25, Suite from the Ballet "Chout."
November 8, Concerto No. 1 (Joseph Szigeti, soloist; Richard Burgin, conductor).

1936. January 1, Classical Symphony.

1937. February 5, March and Scherzo from "The Love for Three Oranges"; Piano Concerto No. 3 (the composer as soloist); Scythian Suite.



Events at Symphony Hall

Boston Symphony Orchestra Friday Afternoon and Saturday Evening Series in October: 15–16; 22–23; 29–30.

Pursuing a custom of years, Fritz Kreisler will give the first concert of the recital season, Sunday afternoon, October 17, at 3.30.

Boston Town Hall lecture by Boake Carter, Tuesday Evening, October 19. The celebrated radio commentator opens a series of noteworthy lectures under the auspices of the newly formed Boston Town Hall, which later in the season is to offer Mr. H. G. Wells on November 8, and Mr. Jacques Cartier on December 13.

The Wagnerian Festival Singers. An ensemble of five celebrated voices — Kipnis, Konetzni, Noort, Krasova, and Berglund — in excerpts from Richard Wagner's music dramas, under the direction of Richard Hageman. At Symphony Hall, Sunday Afternoon, October 24, at 3.30.

Boston Symphony Orchestra Monday-Tuesday Series. The first Monday concert will open on October 25, the first Tuesday the following day, at 3 o'clock. An innovation will be the juxtaposition of the Monday evening and the Tuesday Afternoon series into six pairs of concerts with six programmes, to be given monthly through the season.

Rosa Ponselle, of the Metropolitan Opera Company, will revisit Symphony Hall after an absence of five years, in a recital on Thursday evening, November 4, at 8.30.

Don Cossacks. Aaron Richmond's Series will open with the Don Cossack Russian Male Chorus on Sunday Afternoon, November 21, at 3.30.

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

Thursday Evening, November 4

at 8 o'clock

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER, – IN RONDO FORM,"

FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich, the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896. The last performance was October 18, 1935.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snaredrum, bass drum, cymbals, triangle, a watchman's rattle, strings.

At first, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streichce, nach alter Schelmenweise – in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to *'Eulenspiegel'*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes; the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious;

He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

THE FIRST CRITICS OF "TILL EULENSPIEGEL"

The abuse that fell upon the head of "Till Eulenspiegel" when the piece was new is less difficult to understand when one stops to think of the punctilious and well-behaved musical world of 1895 into which Strauss suddenly dropped his outrageous rogue. The squealing and squirming music, appearing on a typical programme of the nineties (its innocuous companions at the first Boston performance, February 21, 1896, were a fantasia, "Midnight at Sédan" by Zöllner and a Violin Concerto of Moszkowski) must have had somewhat the effect, as Lawrence Gilman once wrote, of "a lightning bolt at a family reunion."

A glance at the newspaper reports of some of the first "Till" performances will give some idea of the general consternation the piece must have caused. The first American performances were brought to pass by Emil Paur and the Boston Symphony Orchestra in Boston and New York (February, 1896), and in other cities on tour. The "musical joke" had gone the rounds of Europe. The young German composer, "brilliant but erratic," was not without fame and esteem in these cities — but the reviews showed no glimmer of consciousness that a masterpiece had had its first hearing. Most of the critics gave it a grudging paragraph near the bottom of the column, after lengthy dissertations on the "novelty" by Zöllner and the performance by the violinist Emile Sauret of the concerto of Moszkowski. Most were agreed that Strauss had prodigious skill, however misguided, and all praised the virtuoso performance which Paur led.

One critic in Boston referred to the new work as "a trifle from Strauss — a nerve-distracting piece — worth a hearing, however, because of the composer." Another called it "a blood-curdling nightmare," and another "— a musical obscenity, an inexplicable hodge-podge, which should not have been heard at this concert, neither at any respectable concert. The tone picture, with all its abnormal and hideously grotesque proportions, is that of a heavy, dull, and witless Teuton. The orchestration of the work is sound and fury, signifying nothing. The very worthiest novelty of the concert was the concerto by Moszkowski." Still another: "A noisy, nerve-destroying, heavy piece of work, weak in ideas and strong in energy; a sketch of Beardsley

set to music, crude in color, confusing in design, and utterly unlovable." A critic of some standing raised a voice of protest: "Strauss seems to have thought he could imitate Eulenspiegel by playing a practical joke on the general public. Why should such things be given at a Symphony concert?"

In New York also there was marked applause, which was taken as intended for the performance rather than the piece. One critic called Strauss "a man of enormous talent who says nothing in an unparalleled manner." Two further criticisms shall suffice:

"Strauss has made an elaborate and intricate piece of work, very unique and very charming to listen to, though it is often painfully noisy, and its interjectional, spasmodic, jerky character makes it trying to follow in certain portions."

"There was no doubt about the humor of it all; it would have made even a doctor of music laugh. But it was a vast and coruscating jumble of instrumental cackles for all that. — A horrible example of what can be done with an orchestra by a determined and deadly decadent."

Similar opinions seem to have been freely expressed in Europe. Dr. Hanslick, who, true to his colors, delivered an invective against each of the Straussian tone poems as it appeared, called "Till" — "frankly a crazy piece, in which each witty idea is followed by another which jumps on its head to break its neck. It is a mistake to look on this immoderate and masterless chase of pictures as an overflowing of youthful creative power, the dawn of a great new art; I can see in it only the exact opposite: a product of subtly calculated decadence." In this way did the word "decadence," compounded of resentment and unease, pursue Strauss for years, until it finally evaporated, like all myths.

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets, in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an honest rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his heavy complex of counterpoint.

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1937-1938

[2]

Thursday Evening, November 4
at 8 o'clock

Boston Symphony Orchestra

[Fifty-seventh Season, 1937–1938]

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FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

THURSDAY EVENING, *November* 4

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY

CONDUCTOR

Scribner's (Sept.): — "The Boston Symphony Orchestra's recording of Tchaikovsky's 'Romeo and Juliet' is as electrifying an achievement as other triumphs of Higher Fidelity in Symphony Hall would lead you to expect. . . ."

MOSES SMITH, *Boston Transcript,* Sept. 14: — "The performance of the Tchaikovsky Overture-Fantasy, 'Romeo and Juliet' (Victor Set M-347; three twelve-inch records), prompted the record reviewer of the *Manchester Guardian* (a presumably unprejudiced source) to say that 'for sheer brilliance and resonance of tone the Boston players have no equals.' It is an exciting presentation, and the mechanical recording is similarly brilliant."

COMPTON PAKENHAM, record editor of *New York Times,* Aug. 1: — "This album is particularly for those who felt the bite of Koussevitzky's recent set of Tchaikovsky's Fourth Symphony. The passage describing the strife of the Montagues and Capulets is given a magnificent sting. One can feel the venom of the contending parties, visualize the shifting brawl, and almost see the flash of steel on steel."

JEROME D. BOHM, *New York Herald-Tribune,* Aug. 8: — "The performance leaves little to be desired from the tonal aspect and the conductor has exercised uncommon restraint in his treatment of the music."

THOMAS ARCHER, *Montreal Gazette,* July 31: — "The work seems to glow and throb with youthful passion and tenderness. This may be said in particular of the wonderful cantilena theme obviously representing the lovers and which is treated as the Boston Symphony Orchestra would treat it, namely with a surpassing sense of lyrical romance. The climaxes are tremendous."

JAY WALZ, *Washington (D.C.) Post,* Aug. 8: — "Victor says the performance turned in by Serge Koussevitzky and the Boston Symphony makes Album M-347 the peer of all 'Romeo and Juliets' in the catalogue. I would not be one to dispute that claim. . . . Any who sit down and wait for a better 'Romeo and Juliet' are just wasting time."

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

THURSDAY EVENING, NOVEMBER 4

Programme

C. P. E. BACH.....Concerto in D major for Stringed Instruments
(Arranged for Orchestra by Maximilian Steinberg)

I. Allegro moderato
II. Andante lento molto
III. Allegro

ROUSSEL.....*Symphony in G minor, Op. 42*

I. Allegro vivo
II. Adagio
III. Vivace
IV. Allegro con spirito

INTERMISSION

SIBELIUS.....Concerto for Violin and Orchestra in D minor *Op. 47*

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

WAGNER.....Prelude to "Die Meistersinger von Nurnberg"

SOLOIST
ORREA PERNEL

CONCERTO IN D MAJOR FOR STRINGS

By CARL PHILIPP EMANUEL BACH

Born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788

Arranged for orchestra by MAXIMILIAN STEINBERG

Born at Vilna, July 4, 1883

Emanuel Bach composed this concerto for stringed instruments at a date not ascertainable. It was arranged by Steinberg in 1912 for flute, two oboes (the second replaced in the slow movement by the English horn, labeled "oboe alto" in the score), bassoon, horn, and strings. Steinberg's arrangement was first performed in this country at a concert of the Boston Symphony Orchestra, October 24, 1925. The piece was again performed December 12, 1926, March 15, 1929, March 11, 1932, and February 22, 1935. The following paragraph is printed in the score: "The manuscript of this concerto bears no indication which could fix the date of its composition. It is written in four parts for viols, *concertante*. The manuscript is in the collection of Charles Guillon at Bourg-en-Bresse, France."

DR. KOUSSEVITZKY became acquainted with this concerto as performed by the Society of Ancient Instruments in Paris, a set of viols then being used. It was at his suggestion that Maximilian Steinberg made the present orchestral arrangement.

Steinberg is known as Director of the Conservatory at Leningrad, in which position he succeeded Glazounov on the retirement of that musician. Steinberg received his musical education in this conservatory and studied under both Rimsky-Korsakov and Glazounov. He has composed a considerable amount of music, orchestral, vocal, chamber and for the stage. He married in 1908 the daughter of Rimsky-Korsakov, and it was for this occasion that Stravinsky, then a student at the Conservatory, composed his "Fireworks."

Carl Philipp Emanuel Bach, second son of Maria Barbara, was prepared for a legal career and attended the Universities at Leipzig and at Frankfort-on-the-Oder. But a Bach was not easily weaned from the traditional profession of his kind. Though his father did not see fit to put this one among his numerous sons through an intensive musical preparation, the boy attended the Thomasschule at Leipzig and no doubt learned still more at home, where his receptive faculties were alert to the much music-making that went on there. Being left-handed, he could not have played a bowed instrument, but from childhood acquitted himself admirably upon the clavier or organ. It is told that at eleven he could glance over his father's shoulder and forthwith play the music he had seen. He composed profusely, even at this age. Completing his musical studies at Frankfort, he played for Friedrich Wilhelm I of Prussia as well as the Markgraf Friedrich Wilhelm, and had the reigning monarch been more musically inclined would probably have been installed as court musician. When the younger Friedrich succeeded his father in 1740 this musical enthusiast soon made the twenty-four-year-old Bach cembalist of the royal chapel.

Emanuel Bach was never very contented with his position. Frederick the Great, being conservative in taste, favored the compositions of the brothers Graun in his court, and of Johann Joachim Quantz, his flute master, over the more daring and provocative concertos and sonatas of the Bach who was nevertheless by his wide repute a distinct ornament to the royal retinue. Bach likewise found the endless necessity of accompanying his monarch's performances upon the flute burdensome. If Frederick, who was inclined to take liberties with tempo, imposed his kingly word upon questions of musical taste, Bach would stand staunchly for his rights. Karl Friedrich Fasch, his assistant, reported Bach's remark that "the King might be the autocrat of his kingdom, but enjoyed no prescriptive pre-eminence in the realm of art."

Bach sought release from his position, to which as a Prussian subject (by marriage) he was bound. In 1767, he was at last given his freedom, and was promptly appointed by the Princess Amalia, the King's sister-in-law at Hamburg, as her *Kapellmeister*. For twenty-one years, until his death at the age of seventy-five, Emanuel Bach played the clavier and the organ, composed voluminously, and went down into history as "the Hamburg Bach."

Thither Dr. Charles Burney made a pilgrimage in 1773, drawn by an ardent admiration for such of the music of this member of the Bach family as he had been able to hear or examine. Bach received him amiably, took him to his house where he entertained him, talked and played to him. The particulars are recounted interestingly and at length in the historian's "The Present State of Music in Germany." Bach showed his English guest his treasures, including many pictures of musicians, and a fine Silbermann clavichord "upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit, for which he is so justly celebrated among his countrymen. In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce from his instrument a cry of sorrow and complaint such as can only be effected upon the clavichord, and perhaps by himself.

"After dinner, which was elegantly served and cheerfully eaten, I prevailed upon him to sit down again to a clavichord, and he played, with little intermission, till nearly eleven o'clock at night. During this time, he grew so animated and possessed, that he not only played, but looked like one inspired. His eyes were fixed, his underlip fell, and drops of effervescence distilled from his countenance. He said if he were to be set to work frequently in this manner he should grow young again. He is now fifty-nine, rather short in stature, with black hair and eyes, and brown complexion, has a very animated countenance, and is of a cheerful and lively disposition.

"His performance today convinced me of what I had suggested before from his works; that he is not only one of the greatest composers that ever existed, for keyed instruments, but the best player in point of expression; for others, perhaps, have had as rapid execution; however, he possesses every style; though he chiefly confines himself to the expressive. He is learned, I think, even beyond his father, whenever he pleases, and is far before him in variety of modulation; his fugues are always upon new and curious subjects, and treated with great art as well as genius."

As a matter of fact, Burney, an astute musician, a painstaking investigator and recorder of tendencies, was no more than stating the universal point of view of his day when he found the music of Emanuel Bach in Hamburg and Christian Bach in London far more interesting, vital, and important than what their father had left. Old Bach seems to have been looked upon in the late eighteenth century as a phenomenal organist, a sort of musical sage who left some organ works no one could play and some church music in a florid, polyphonic style once admired but long since outmoded.

Sebastian Bach's organ music, in Burney's opinion, courted "what was new and difficult, without the least attention to nature and facility." His vocal writing was "dry and labored," as compared to the "taste" his son displayed. The writer highly praised one of Emanuel's twenty-two settings of the "Passion," being apparently not even aware that the elder Bach had himself done something noteworthy in that line. Nor had he anything to say for the chamber music of the father, giving all his attention to the son's "more elegant and expressive compositions."

Burney fully appreciated the importance of Emanuel Bach's innovations. "If Haydn even looked up to any great master as a model, it seems to have been C. P. Em. Bach: the bold modulation, rests, pauses, free use of semitones, and unexpected flights of Haydn remind us frequently of Bach's early works more than of any other composer. . . . Em. Bach used to be censured for his extraneous modulation, crudities, and difficulties; but, like the hard words of Dr. Johnson, to which the public by degrees became reconciled, every German composer takes the same liberties now as Bach, and every English writer uses Johnson's language with impunity."

Emanuel Bach's plain leadership in the establishing of the sonata form is the more impressive when one notes the veneration in which he was held by his successors. Hadyn deliberately devoted himself to the assimilation of his form, and Mozart acknowledged in the strongest terms the value to posterity of his book, "Search Toward the True Method of Clavier Playing." There is no denying that he gave

a great initial impulsion toward a fluent and rounded style of instrumental manipulation and thematic development. He was one of those musicians who come at a moment when a new vista in music is due to be opened up; lacking perhaps greatness in the full sense, he yet possessed enough daring and adventure to reach intuitively toward the new way which is in any case on the verge of disclosure. Such a composer has shaken off the shackles of outworn tradition, but he has not the stature to create a new world for that he has rejected. He dreams and gropes, has recourse to the intuitive art of improvisation — that trancelike state of mind upon which composers once relied, but which is now lost to the world. Reichardt, who visited Emanuel Bach at Hamburg in 1774, observed him in the very act of improvisation: "Bach would become lost for hours in new ideas and a sea of fresh modulations. . . . His soul seemed absent from the earth. His eyes swam as though in some delicious dream. His lower lip drooped over his chin, his face and form bowed apparently lifeless over the keyboard."

Thus, as Dr. Burney pointed out, Bach served the advance of music as did Domenico Scarlatti a half-century earlier. He was one of those rare figures who "outstript his age."

ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan (near Bordeaux), France, August 23, 1937

ROUSSEL died, as one of his French colleagues has expressed it, *"la plume à la main."* That pen was busily plied, even in his last illness, as he sat in his studio with its expansive vista in his attractive gabled and ivy-covered house in Vastérival. He had spoken to his friends of resting from his long industry, but he could not relinquish the world of musical thoughts which had become an inextricable part of his nature. There was always a fair copy to be made, a proof to be corrected, or a new project on the table. A trio for reed instruments occupied him until eleven days before the end. He had just finished a string trio (his Opus 58). Within a year he had completed a concertino for violoncello, and witnessed the mounting of his opera-bouffe, *"Le Testament de Tante Caroline"* at the *Opéra-Comique.* There was the *"Rapsodie Flamande"* of 1936, the ballet *"Aeneas"* and the Fourth Symphony, both of 1935, and the Sinfonietta for strings, of 1934.

The significance, of course, in this activity was its quality. Roussel

at sixty-eight was not given to retrospect, never lapsed, as others have, into reiteration. He never settled into a convenient stylistic groove, but continued progressive, probing, even challenging. His verve and sparkle, his aptness and fresh invention seemed to increase with the years, and his fame, in France and abroad, increased accordingly. His operetta was accounted a music of infectious charm. The last symphony, the sinfonietta, and the rhapsody have attested their points for first-hand appraisal at Boston Symphony Concerts.

"I seem to see before me a portrait by Velasquez," writes Arthur Hoerée in an apt description of Albert Roussel which will revive the memory of him as a visitor to Boston in 1930. "A long face, straight forehead, small keen eyes, thin nose, drooping mustache and short pointed beard; courteous manners moreover, and above all a profound aristocracy."

~

Other contemporaries of Roussel have sought to describe his musical individuality:

G. Jean Aubry: "His work is made in his own image, which it reflects in all its aspects with the fidelity of a mirror, his love of an even life, his ardor continent but keen, his exquisite sense of the voluptuous, a thousand fine details without mannerism; and under this amiable delicacy a power gentle and firm, at times wistful.

"He has reached self-realization slowly but with certainty, without restlessness or hesitation — also without ostentation, or the wish to draw upon the curiosity of any one, applying himself solely to his art."

Roussel is essentially original (Roland-Manuel), and "belongs to no definite lineage or school. His originality is not deliberate, but is characterized by the fact that he uses no commonplaces. He does not even profit by his own experience, and has as little use for his own previously discovered processes as for those discovered by others. Hence the variety of his output, and the apparent *gaucherie* which, as Monsieur Jean Marnold points out, is in fact nothing but the avoidance of convenient tricks. . . . Among the distinctive features of his music, the writer notes the tendency to omit or to indicate sparsely the bass of his harmonies, the effect being at times subtle, at others forceful and dramatic. . . . His orchestration is not a science, but instinctive."

And finally — André Cœuroy: "If I were a sculptor, and the Academy of Fine Arts in quest of odd subjects had given for competition 'The Music of Quadragenarians Now Living,' * I should construct a four-cornered monument on which one would see Ravel representing 'Amused Gracefulness'; Dukas, 'Amorous Intelligence'; Florent Schmitt, 'Force in Childbed,' and Albert Roussel, 'Inner Tenderness.' "

~

* Since this was written Dukas died May 17, 1935; Roussel August 23, 1937.

Roussel has been represented as follows in the concerts in Boston of the Boston Symphony Orchestra:

1923, November 16.	*"La Ville Rose,"* No. 2 of "Evocations." (Pierre Monteux, conductor.)
1924, October 31.	Symphony in B-flat (No. 2), Op. 23 — first time in the United States. (Serge Koussevitzky, conductor.)
1925, February 13.	*"Pour une Fête de Printemps,"* Op. 23.
1926, March 19.	First Suite from the Opera-Ballet, *"Padamâvati."*
1927, January 21.	Suite in F major, Op. 33.
1929, February 15.	The Three "Evocations," Op. 15, with the Cecilia Society and David Blair McClosky for the third, *"Aux Bords du Fleuve Sacré."*
1930, October 24.	Symphony in G minor (No. 3), Op. 42. (First performance; composed for the 50th anniversary of the Boston Symphony Orchestra.)
1933, March 17.	Suite in F major, Op. 33.
1935, April 12.	Symphony in G minor, Op. 42.
1935, November 29.	Sinfonietta for String Orchestra, Op. 52.
1935, December 27.	Symphony No. 4, Op. 53. (First Performance in the United States.)
1937, April 23.	*"Rapsodie Flamande,"* Op. 56. (First performance in the United States.)
1937, October 29.	Symphony in G minor, No. 3.

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SYMPHONY NO. 3 IN G MINOR, *Op.* 42

By ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year. It was again played on April 12, 1935, Richard Burgin conducting.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, two harps, and strings.

ROUSSEL wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the *Boston Evening Transcript*. Mr. Meyer found the orchestration as colorful as might be expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapuntist. The form of the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single *motif* of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

There are four movements: an *allegro vivo* which follows the usual outlines of sonata-form; an *adagio* of novel formal scheme; a *vivace* which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito,* in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmed, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from ac-

tively rhythmed music to music of gentler character, so the second movement by reverse process begins with an *adagio,* proceeds through an *andante* of appreciably faster tempo to a *più mosso* in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio,* once again we mount to renewed heights in another *più mosso,* finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the *finale.* Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the *finale* a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular theories of the day. He is partisan of no musical sect. He has not 'gone back' to Bach or to Buxtehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the *adagio* and the climax of the first movement) an original reaction of a master mind upon that mold. So doing he has created a work which is Roussel and nothing else under the sun."



Events at Symphony Hall

Boston Symphony Orchestra Friday Afternoon and Saturday Evening Series, November 5–6.

Rosa Ponselle, of the Metropolitan Opera Company, will revisit Symphony Hall after an absence of five years, in a recital on Thursday evening, November 4, at 8.30.

Boston Town Hall Lecture by H. G. Wells. Mr. H. G. Wells will present the second lecture of the Boston Town Hall series on November 8, at 8.30. For December 13, the Boston Town Hall announces Mr. Jacques Cartier.

Germani and the Hammond Electric Organ. On Wednesday, November 10, at 8.30, Fernando Germani, official organist of the Augusteo Orchestra in Rome, will play the Hammond Organ in a recital in Symphony Hall. Mr. Germani supplements his European concert itinerary with a 1937–38 transcontinental tour of the United States and Canada.

Don Cossacks. Aaron Richmond's Series will open with the Don Cossack Russian Male Chorus on Sunday Afternoon, November 21, at 3.30.

Sergei Rachmaninoff will give a recital on Sunday Afternoon, November 28, at 3.30.

Josef Hofmann will give a recital on Sunday Afternoon, December 12, which will be the 50th Anniversary of his first recital in Boston.

Sanders Theatre · Cambridge

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

Thursday Evening, November 25

at 8 o'clock

CONCERTO, D MINOR, FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JAN SIBELIUS

Born at Tavastehus, Finland, on December 8, 1865; now living at Järvenpää, Finland

Sibelius completed his Violin Concerto in the summer of 1903 at Lojo. It was performed by Viktor Novacek at a concert of the orchestra at Helsingfors, February 8, 1904, the composer conducting. He made a revision of the work which was completed in the summer of 1905. It ~~then~~ had its first performance in its present form at the hands of Karl Halir on October 19, in Berlin. The score was printed in the same year. Maud Powell was a pioneer for the concerto in this country, playing it first at a New York Philharmonic concert, November 30, 1906, with Theodore Thomas in Chicago, January 25, 1907, and at these concerts (under Dr. Muck) April 20, 1907. Subsequent performances have been March 9, 1912 (Maud Powell); March 1, 1929, February 28, 1930, and February 16, 1934 (the soloist on each of these occasions was Richard Burgin). The most recent performance was on November 23, 1934 (Jascha Heifetz). Mr. Burgin performed the concerto at a Cambridge concert, March 14, 1929.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

THE concerto, which followed closely upon the Second Symphony, has been called by Mr. Gray an example of the "cosmopolitan Swedish traditionalism" which was a recurring trait of the early Sibelius, and which was distinct from the "romantic Finnish nationalism" which shaped his tone poems. If this Swedish "passivity" is in many ways a weakness, as compared to the "originality and sturdy independence" of the true Finn, whereof the composer gave plentiful expression elsewhere, nevertheless the assimilative Sibelius, accepting European traditions, could be a "source of strength" by giving them "a fresh lease of life and energy." "Just as the primary quality of the magnificent Town Hall at Stockholm of Ragnar Ostberg consists in its eclecticism of style, its triumphant revivification and revitalization of southern European architectural motives, so in such works as the Violin Concerto, the String Quartet, the 'In Memoriam' of Sibelius one finds a similar rejuvenation of languishing classical motives, an infusion of fresh life and vigor into effete traditions, which is primarily attributable to his strain of northern adaptability and Swedish eclecticism.

"The form is simple and concise throughout, besides being distinctly original. The exposition in the first movement, for example, is tripartite instead of dual as usual, and the *cadenza* precedes the development section, which is at the same time a recapitulation; the slow second movement consists chiefly in the gradual unfolding, like a

flower, of a long, sweet, *cantabile* melody first presented by the solo instrument and then by the orchestra; and the last movement is almost entirely made up of the alternation of two main themes. This variety, combined with simplicity and concision, of formal structure, constitutes one of the chief attractions of the work.

"It might perhaps be added that the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

I. *Allegro moderato,* D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. *Adagio di molto.* B-flat major, 4-4. A contemplative romanza, which includes a first section based on the melody sung by the solo violin after a short prelude, and a contrasting middle section. The latter begins, after an orchestral passage, with a motive given to the solo instrument. There is elaborate passage-work used as figuration against the melodious first theme, now for the orchestra. The solo violin has the close of this melody. There is a short conclusion section.

III. *Allegro, ma non tanto,* D major, 3-4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme — it is of a resolute nature — is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.

PRELUDE TO *"DIE MEISTERSINGER VON NÜRNBERG"*

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

The Prelude to "The Mastersingers of Nuremberg" was completed in 1862, the entire music drama in 1867; its first presentation: June 21, 1868.

The score of the Prelude calls for these instruments: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, harp and strings.

WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for *"Die Meistersinger"* (and *"Lohengrin"* as well) in the summer of 1845, when having completed *"Tannhäuser"* he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in *"Tannhäuser"* and its contest of song. He carried the project in the back of his mind while more immediate concerns — *"Lohengrin"* and the *"Ring"* — occupied him. Then came *"Tristan,"* and only after the *"Tannhäuser"* fiasco in Paris, in 1861, did he give his complete thoughts to his early Nuremburgers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into *"Tristan,"* he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built up readily, and for the first time, a strictly human world, free of gods, legendary heroes, and magic spells.

He went to Biebrich on the Rhine to compose *"Die Meistersinger"* and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third — fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing *"Die Meistersinger"* for performance in the autumn season of 1862, but intruding troubles — the financial entanglements, the summons to Munich by King Ludwig, and his enforced departure from that city — these things delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the "new" prelude and the overture to *"Tannhäuser."* There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

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[3]

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Boston Symphony Orchestra

[Fifty-seventh Season, 1937–1938]

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FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Third Concert

THURSDAY EVENING, *November* 25

with historical and descriptive notes by

JOHN N. BURK

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SERGE KOUSSEVITZKY

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Scribner's (Sept.): — "The Boston Symphony Orchestra's recording of Tchaikovsky's 'Romeo and Juliet' is as electrifying an achievement as other triumphs of Higher Fidelity in Symphony Hall would lead you to expect. . . ."

Moses Smith, *Boston Transcript,* Sept. 14: — "The performance of the Tchaikovsky Overture-Fantasy, 'Romeo and Juliet' (Victor Set M-347; three twelve-inch records), prompted the record reviewer of the *Manchester Guardian* (a presumably unprejudiced source) to say that 'for sheer brilliance and resonance of tone the Boston players have no equals.' It is an exciting presentation, and the mechanical recording is similarly brilliant."

Compton Pakenham, record editor of *New York Times,* Aug. 1: — "This album is particularly for those who felt the bite of Koussevitzky's recent set of Tchaikovsky's Fourth Symphony. The passage describing the strife of the Montagues and Capulets is given a magnificent sting. One can feel the venom of the contending parties, visualize the shifting brawl, and almost see the flash of steel on steel."

Jerome D. Bohm, *New York Herald-Tribune,* Aug. 8: — "The performance leaves little to be desired from the tonal aspect and the conductor has exercised uncommon restraint in his treatment of the music."

Thomas Archer, *Montreal Gazette,* July 31: — "The work seems to glow and throb with youthful passion and tenderness. This may be said in particular of the wonderful cantilena theme obviously representing the lovers and which is treated as the Boston Symphony Orchestra would treat it, namely with a surpassing sense of lyrical romance. The climaxes are tremendous."

Jay Walz, *Washington (D.C.) Post,* Aug. 8: — "Victor says the performance turned in by Serge Koussevitzky and the Boston Symphony makes Album M-347 the peer of all 'Romeo and Juliets' in the catalogue. I would not be one to dispute that claim. . . . Any who sit down and wait for a better 'Romeo and Juliet' are just wasting time."

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FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, NOVEMBER 25

Programme

RICHARD BURGIN, *Conducting*

BACH Brandenburg Concerto No. 6 in B-flat major
(Edited by Felix Mottl)

Violas concertante: JEAN LEFRANC and LOUIS ARTIERES; Violoncellos: JEAN BEDETTI, ALFRED ZIGHERA, JACOBUS LANGENDOEN

I. Allegro
II. Adagio ma non tanto
III. Allegro

(*First performance at these concerts*)

POOT Symphony

I. Allegro vivo
II. Andante
III. Rondo, Jazz-Allegro

(*First performance in the United States*)

INTERMISSION

CHAUSSON Symphony in B-flat major, *Op.* 20

I. Lent; Allegro vivo
II. Très lent
III. Animé

STEINWAY PIANO

BRANDENBURG CONCERTO IN B-FLAT MAJOR, NO. 6

(Edited by Felix Mottl)

By Johann Sebastian Bach

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

Bach wrote the last of his set of Brandenburg Concertos in six parts for two *"viole da braccia,"* two *"viole da gamba,"* one violoncello, and string bass, with harpsichord *continuo.* This would indicate a chamber piece by six string players,* since a manifold performance of the parts by an orchestra would hardly have been possible, *viola da gamba* players having been far from numerous in Bach's time. Felix Mottl, arranging the score for orchestral performance, has preserved the five solo parts and given them to two violas and three 'cellos. He has further reinforced these parts by alternately combining them in unison with the tonal body of the corresponding sections in the string orchestra. The bass is provided as in the original score by basses, 'cellos and harpsichord. The solo instruments thus assume the *concertino* rôle of the old *concerto grosso,* a form which Bach himself used in the Second, Fourth and Fifth Concertos of the Brandenburg set.

The first *allegro* (in B-flat, 2-2) opens with canonic imitation among the solo voices. Its lively course is relieved by a broadly melodic *adagio* in E-flat, 3-2. Here the two violas, which predominate through the score, are even more emphasized, for the gambas in this movement are silent. The single 'cello provides a sustaining *legato,* blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole da gamba* and a 'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed."

The *"viola da braccia"* which Bach specified, was, as Charles Sanford Terry has pointed out in his invaluable book, "Bach's Orchestra," nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the *"viola da*

* The Sixth Brandenburg Concerto was performed by Nicolas Avierino with five players of the Boston Symphony Orchestra (the first *viola da gamba* was played by Alfred Zighera, the second was replaced by a 'cello) at Steinert Hall, on March 21, 1928.

gamba." * The *"viola da gamba,"* the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found. Prince Leopold, Bach's lordly employer at Cöthen, was a gamba player, and it was probably for him that Bach wrote sonatas for the *viola da gamba.* Christian Ferdinand Abel, a member of the Capelle there, was a well-known player of this instrument, an art which he handed down to his son Carl Friedrich. The *viola da gamba* was a six-string instrument to which a seventh was added by certain makers. It had a higher range than the 'cello. "Its top string was tuned a fourth higher," according to Terry, "and owing to its greater length and more delicate texture, was more extended in its upper register. It lacked the volume of the violoncello, but its tone was more delicate, its chords richer and more varied, and its fretted finger-board more assistant to the player's accuracy." Bach occasionally inserted a *viola da gamba* part in his scores, apparently for a special elegiac effect, as in his *"Trauer-Ode,"* or as an obbligato in two poignant airs in the Passion music, each directly contemplative of the crucifixion.† It was very likely the special color of the *viola da gamba* which led Sir Hubert Parry to find in the Sixth Brandenburg Concerto "mysterious" and "weird" qualities.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periōds, addressed *"À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg,"* and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one

*The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

†The contralto air *"Es ist vollbracht"* from the St. John Passion, and the bass air *"Komm susses Kreuz"* from the St. Matthew Passion.

conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino;* the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

moment when it enters into possession of itself again in the final *tutti.*"

The set of concertos is among other things a study in instrumental variety. The first (in F major) is written for strings with two horns (an instrument then just coming into fashion) three oboes and bassoon. The string quartet is supplemented by the *violone* (bass), and the *violino piccolo* or *"quartgeige"* (tuned a fourth higher than the usual violin). The Second, also in F major, has for its *concertino,* a small trumpet in F, together with flute, oboe, and violin. The Third, in G major, is for strings, divided into three groups. The Fourth, also in G major, sets two flutes (the now obsolete *flute à bec* is called for) and violin against the usual *tutti* of strings. The Fifth, in D major, adds to the harpsichord continuo, used in all of them, a brilliant and important harpsichord solo, matched with the solo voices of the flute and violin. The Sixth, with its two violas and two *viole da gamba,* is, like the Third, Bach's choice for experiment in string combinations alone.

All but the first of the set (in which the entirely obsolete *"violino piccolo"* presents a special difficulty) have been performed by this orchestra.

The Second was played December 27, 1901; March 14, 1919; March 19, 1926; December 22, 1927; March 26, 1931 (Bach Festival); March 25, 1937.

The Third was performed March 8, 1907; October 21, 1910; May 1, 1914; January 9, 1925; May 1, 1925; January 28, 1927; December 12, 1929; February 16, 1934; March 27, 1936.

The Fourth was performed January 21, 1927; April 1, 1927; February 8, 1929.

The Fifth was performed April 7, 1922; at the Bach Festival March 28, 1931, and again at the Bach-Handel Festival April 26, 1935.

The Sixth is having its first performances at these concerts.

SYMPHONY

By MARCEL POOT

Born May 7, 1901, in Vilvoorde (near Brussels, Belgium)

At the end of the printed score of Marcel Poot's Symphony, the date October, 1929, is inserted. The publication date is 1935.

It is dedicated to Vladimir Golschmann, but no record of a performance by this or any conductor in America is at hand.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, alto saxophone (in the third movement only), two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, two harps (in the first movement only), timpani, triangle, bells, side drum, snare drum, bass drum, celesta, cymbals, xylophone, tam-tam, and strings.

THE Symphony opens with a lively introduction (*allegro vivo*), with passages for sixteenth notes in the strings. The first theme, folk-like in character (*allegro umoristico*), is given forth by the violins, and the second (*più moderato*) by the oboe solo (*con grazia*) to a light accompaniment of harps and strings. The movement goes through the orthodox paces of development, restatement and coda.

The slow movement (*andante*) is simple in character and orchestration. The melodic theme is unfolded by a flute and a horn solo over light staccato string chords, and then assumed by the sustained strings. Instead of the usual symphonic scherzo as a separate movement, the composer introduces a brief interlude within his slow movement. It is labeled *"tempo di menuetto antico,"* and consists merely of a triologue, thirty-one bars long, between the voices of the oboe, clarinet and bassoon. There is a return to the original subject of this movement in somewhat amplified orchestration.

The *finale* is the longest movement in the Symphony, and the most brilliantly scored. A vigorous theme of syncopated accent for the full orchestra, stated recurrently after the introduction of new matter, gives the movement its title of "Rondo." The first striking episode is a melody of "blues" suggestion, sung by the saxophone (here first introduced) over light chords in a regular quadruple rhythm for strings and percussion. The saxophone later conspicuously blends its voice with those of the clarinets and bassoons. The finale moves with a long acceleration, elaborately scored, to a *fortissimo* conclusion, punctuated by incisive syncopated chords.

Marcel Poot studied at the Brussels Conservatory with Arthur de Greef (piano), and Lunssens (theory); he later attended the Conservatory at Antwerp, while also studying composition and orchestration with Paul Gilson. The works of Poot consist of an opera *"L'Île Imaginaire"*; a ballet, *"Paris et les trois Divines"* (from which an

orchestral suite has been drawn); tone poems, *"Charlot"* and *"Poème de l'Espace"; "Variations en forme de Danse,"* "Jazz Music," *"Ouverture Joyeuse,"* and works in smaller forms, including a Fugato, *"Musiquette"* (piano and small orchestra), and Rondo (chamber orchestra). Two pieces are listed as *"Jeux radiophoniques": "Soleil de minuit"* and *"Faut-il tuer le Mandarin?"*

ERNEST CHAUSSON

By G. Jean-Aubry

(Translated by Edwin Evans)

All that Ernest Chausson needed was to have less humility, less respect for masters who were lacking in the qualities which he possessed. Even in the little suite for "The Tempest," composed at the outset of his career for a puppet theatre, it is surprising how marked is the fluid and moving originality that was to display itself to better advantage afterwards in the Quartet, the *Poème* for violin, in the Concerto, and in twenty lyrics that will long be remembered among the pages of the immortal album of the French song at the dawn of this century.

It is impossible to avoid remarking in Chausson's music the influence of César Franck. The master of "The Beatitudes" included the young composer among his most beloved disciples. But if it is true that Ernest Chausson yields the first place to César Franck, at least in genius, he surpasses him in the attribute of taste.

In order of time, Ernest Chausson was the first of his generation after Lalo, Fauré, and Chabrier, to give proof of the most fundamentally French qualities, and the one who felt the most deeply the support that literature and the graphic arts could furnish to music in the search of its national character.

Even before they were appreciated in the world of artists, Chausson found delight in Carrière and Besnard and even in Odilon Redon, the prodigious and admirable. In literature he knew Moréas and Maeterlinck, Mallarmé and Mauclair, at a time when many musicians gave every indication of the most restricted critical sense.

He had at his disposal every means of security, being possessed of taste, material independence, and a thousand interests in life. But his soul was at moments beset with scruples. He did not always dare to be entirely himself. When one penetrates somewhat deeply into his music, and into the soul of which it still gives the reflection, one can come into contact with the bitter struggle of a mind that does not believe sufficiently in itself, and that still desires to be given its direc-

tion by others, when he could have relied for them solely upon himself.

When he is himself, Chausson is nearly unequalled. Others have more charm, more power, more refinement; others succeed better in investing our minds by all the avenues of our curiosity; but none has greater purity than he, not even Charles Bordes, who was often exquisite, and whose nature was so fresh. Chausson's scrupulous soul is incapable of evasion. At every moment we see it face to face in its entirety. It is only out of modesty that sometimes one of its aspects veils itself in shadow. Though nourished, as he was, upon the literature and the painting of his day, this musician has the secret of youthful ingenuousness. His music has patches of white, as of a peaceful dawn rising upon the fairy ring in the forest of charm and enchantment.

Where he is himself, his emotion is pure and noble, with nothing to make us feel that it claims to outrange us. On the contrary, it is there, at our side, in a discreet attitude, waiting gently meditative for us to pay attention to the simple, lasting words it utters.

Where he is himself, one can only cherish him; and even when he is not himself, as in the symphony, where the figures of Wagner and of Franck are too closely indicated, he still succeeds in infusing a charm that is his only, and which makes bearable the avowal of such discernible influences.

He donated himself a little too much, and the stupid accident of his death cut short his career whilst we were still hoping to derive from it so much personal and vivid emotion. He could have given to the French theatre a work of which *"Le Roi Arthus,"* in spite of its merits, was no more than a sketch, still entangled in the bushes of a past that is glorious but no longer serviceable to us.

The severance by a premature death, and the lamentable end of Chabrier, are the two greatest losses that French music has suffered in our time. But Ernest Chausson has bequeathed enough to preserve his name for a long time from oblivion, and to increase the number of his upholders.

His music is full of murmurs, of the swaying of branches, of fresh flowers suddenly scattered on his stealthy passage — full of freshness and of life, of nature, and of calls uttered through foliage whose shady density opens at times in the path of a warm ray. It is at once ingenuous and skilful music, and resembles the fairies, the water-fays, the elves, and Merlin the magician, expert in philtres and in the gathering of simples.

It is a path in the forest of legends, of lovers' rides, and of invincible vows. It is at once a new and a traditional avenue in the French forest.

SYMPHONY IN B-FLAT MAJOR, *Op.* 20

By Ernest Chausson

Born at Paris on January 21, 1855; died at Limay on June 10, 1899

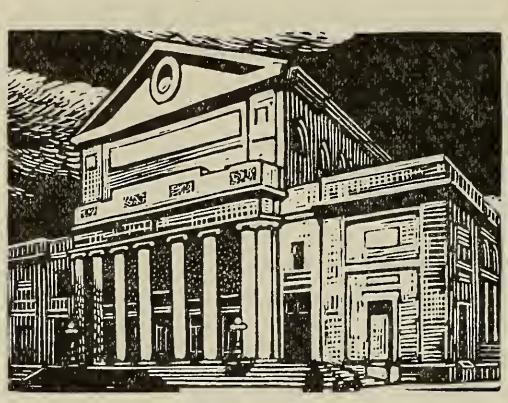
Chausson completed his only symphony in the year 1890. It was performed for the first time at a concert of the *Société Nationale,* Paris, April 18, 1891 (there was another performance by the same society on April 30 of the following year). The first performance in the United States was by the Boston Symphony Orchestra, Vincent d'Indy, guest conductor, at Philadelphia, December 4, 1905. Wilhelm Gericke conducted the work in Boston with this orchestra, January 19, 1906. There have been subsequent performances October 20, 1916, November 28, 1919, February 9, 1923, and December 4, 1931 (Richard Burgin conducted at this concert).

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, four trumpets, three trombones and tuba, timpani, two harps and strings. It is dedicated to Henry Lerolle.

It was in the summer of 1881 that Ernest Chausson enrolled at the Paris Conservatory, in the composition class which was at that time conducted by Jules Massenet. The son of wealthy parents, who had been persuaded by them to study and take a degree in law, the young man of twenty-six with his sketchy musical training was accepted for the most part by his teachers and comrades as a dilettant, a rather ineffectual dabbler, whose efforts need not be taken too seriously (his colleagues, younger than he, included Pierné, Bruneau, Vidal, Marty, Leroux). A few songs that he had written, and some attempts at chamber music were little noticed in a class where theatrical obviousness was cultivated, and unorthodoxies were rather smugly put down as exhibitions of incompetence. What was not perceived, except by the more discerning of his fellow pupils, was that his unassertiveness, extreme to a fault, and his unwillingness to push his cause, concealed the talent of a rare and delicate artist who needed only confidence and development.

His failure to win the *Prix de Rome,* no doubt something of a rebuff to the sensitive Chausson, was an indirect boon in that it induced him to give up his class and devote himself entirely to an organist in the Conservatory likewise unassuming and unnoticed in that institution — César Franck. Chausson found in Franck a nature akin to his own, for each of these men was quite content to pursue his own musical dreams, create his own inner world of beauty without concerning himself about crying his wares in the marketplace. In the warmth of Franck's sympathy and understanding, the poetry of Chausson's style found its full florescence.

He became secretary of the *Société Nationale,* and was for the remainder of his life intimately connected with the special and zealous circle which included Vincent d'Indy, Henri Duparc, Gabriel Fauré, Pierre de Bréville, Charles Bordes. He composed numerous songs, chamber, orchestral, even dramatic music. It showed certain "Franck-



Events at Symphony Hall

Boston Symphony Orchestra Friday Afternoon and Saturday Evening Series, November 26–27; December 3–4 (Soloist, Emma Boynet, Pianist).

Sergei Rachmaninoff will give a recital on Sunday Afternoon, November 28, at 3.30.

"Fiesta Mexicana": Mercado's Tipica Orchestra will give a concert on Wednesday Evening, December 8, at 8.30. Making their first Boston appearance, this Mexican Orchestra and accompanying soloists, conducted by Señor Angell J. Mercado, will present not only native Mexican compositions, but also Argentine tangos, Cuban rhumbas, Spanish castanet rhythms and certain American selections which are suitably adapted to Mexican orchestration.

Josef Hofmann will give a recital on Sunday Afternoon, December 12, which will be the 50th Anniversary of his first recital in Boston.

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SERGE KOUSSEVITZKY, *Conductor*

FOURTH CONCERT

Thursday Evening, December 16

at 8 o'clock

SYMPHONY HALL

Sunday Afternoon, November 28, at 3:30

Piano Recital

SERGEI RACHMANINOFF

"Weeping, Plaints, Sorrows, Fears" *Liszt*
(Prelude after J. Bach)

Italian Concerto *J. Bach*

Sonata, Op. 31, No. 2 *Beethoven*

Scherzo, C-sharp minor *Chopin*

Intermission

Four Preludes *Rachmaninoff*
B minor – A minor – G major – B-flat major

Sonnetto del Petrarca, E major *Liszt*

Spinning Song, from the "Flying Dutchman" *Wagner-Liszt*

Magic Fire *Wagner-Brassin*

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isms," showed even that he had subjected himself to the insidious influence of the lion at Bayreuth (as Franck and d'Indy too had done), and he was duly denounced by those who had wrapped themselves in artificial insulation. If his friends perceived the essential Chausson beneath these influences, the world at large was quite unaware of him and his works.

He could easily have published his music, but he was unwilling to take advantage of his wealth to push forward something which the commercial publishers did not see fit to undertake. He was eager, on the other hand, to assist his friends toward publication. He had the songs of Duparc copied, and eventually published. His friends responded in kind. The children of Chausson have recently told of an incident*: Albeniz, enthusiastic over the manuscript of Chausson's *"Poème"* for violin and orchestra, showed it to a German publisher, and when the piece was not accepted, used his own meagre resources to have it printed so that his friend might not be disappointed.

Chausson lived in every circumstance of felicity — beloved of his wife and children, surrounded in his attractive house by treasurable paintings, books, and music, enjoying many friendships. Yet those who knew him well could sense in the man himself the caste of melancholy which often lay upon his music. According to Camille Mauclair, "he presented the appearance of a man of the world without ostentation, amiable, gay, peaceful. In reality few knew him. He did not care for the world, his amiability masked his seriousness, his gaiety was often a deference to others, and his peaceful air dissembled a soul moved to sadness by human suffering."

A true perception of the special quality in Chausson's music was for a long time restricted to a group of friends. But his friends fortunately included such influential people as Eugene Ysaye and Edouard Colonne, and when these devoted their efforts to bringing the music to performance, he began at last to be generally known, the more so when Arthur Nikisch seized upon the Symphony, which had been performed by his own *Société Nationale* but hardly noticed in Paris, and gave it a fully romanticized reading at the *Cirque d'Hiver* in 1897. Then the critics who had ignored him begrudged the tardy recognition which by no means reflected credit upon their own judgment. "When the German Nikisch came to reveal to Paris the symphony of the Frenchman Chausson," wrote Henri Gauthier-Villars, "a composer on whom it was incumbent to judge his colleagues in a morning newspaper mentioned the work in four disdainful lines. Chausson's friends were indignant, or grieved according to their temperament; but he lost none of his smiling amiability: 'Pay no attention to these trifles. If my symphony is good, the critics will end sooner or later by acknowledging the fact' — Chausson died at the moment when he had acquired the one quality that he lacked, self-confidence."

*Reported by José Bruyr in the *Guide du Concert*, March 12, 1937.

Chausson was forty-four when an accident suddenly brought his career to an end. Riding down a hill upon a bicycle on his estate at Limay, in the summer of 1899, he lost control of it and crushed his head against a stone wall. He was busy with several scores at the time of his death: sketches were found for a second symphony, an opera, a violin sonata. Those nearest to him were agreed that the fullness of his genius, so tardy in development, was at last coming into its own; that he was upon the threshold of confident mastery.

Pierre de Bréville wrote of his style in the *Mercure de France* shortly after his death:

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word *'cher.'* His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it — a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of *'Le Roi Arthus.'*

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility."

The following description of the symphony is by Stephane Risvaëg (paraphrased by Philip Hale):

I. *Lent,* B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison. The composer establishes at once the mood and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the *Allegro vivo* (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then to oboe and violoncello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a *fortissimo tutti, allegro molto,* which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, violoncello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness."

II. *Très lent* (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of *pianissimo* triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by violoncellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. *Animé,* B-flat, 4-4. A crisp and loud *tutti* marks the beginning of the last movement. It is followed at once by a rapid figure, above which a summons is sounded. The pace quickens, and the underlying theme of the *finale* is heard (violoncellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene chorale (D major). Sung by all the voices, it is heard again in A major. There is a return to B-flat major. A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the chorale melody. The chief theme is heard again, as is the chorale, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this *finale* reappears (basses), while the sublime religious song still dominates. A *tutti* bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

Chausson's works for the stage include the lyric drama in three acts, *"Le Roi Arthus"* (to his own text), and the shorter works *"Hélène"* and *"Jeanne d'Arc."* There is also incidental music for performance in the theatre. For orchestra there are the early symphonic poems *"Viviane"* and *"Solitude dans les Bois,"* the Symphony of 1890, the *"Poème"* for Violin and Orchestra, of 1896, the *"Soir de Fête"* of 1898. The *"Poème de l'Amour et de la Mer,"* for soprano and orchestra, was finished in 1892. The chamber music includes the Concerto for Piano, Violin and String Quartet, 1891; the Piano Quartet of 1897, and the String Quartet, left unfinished. There are many songs, choral music on religious and lay subjects, and piano pieces.

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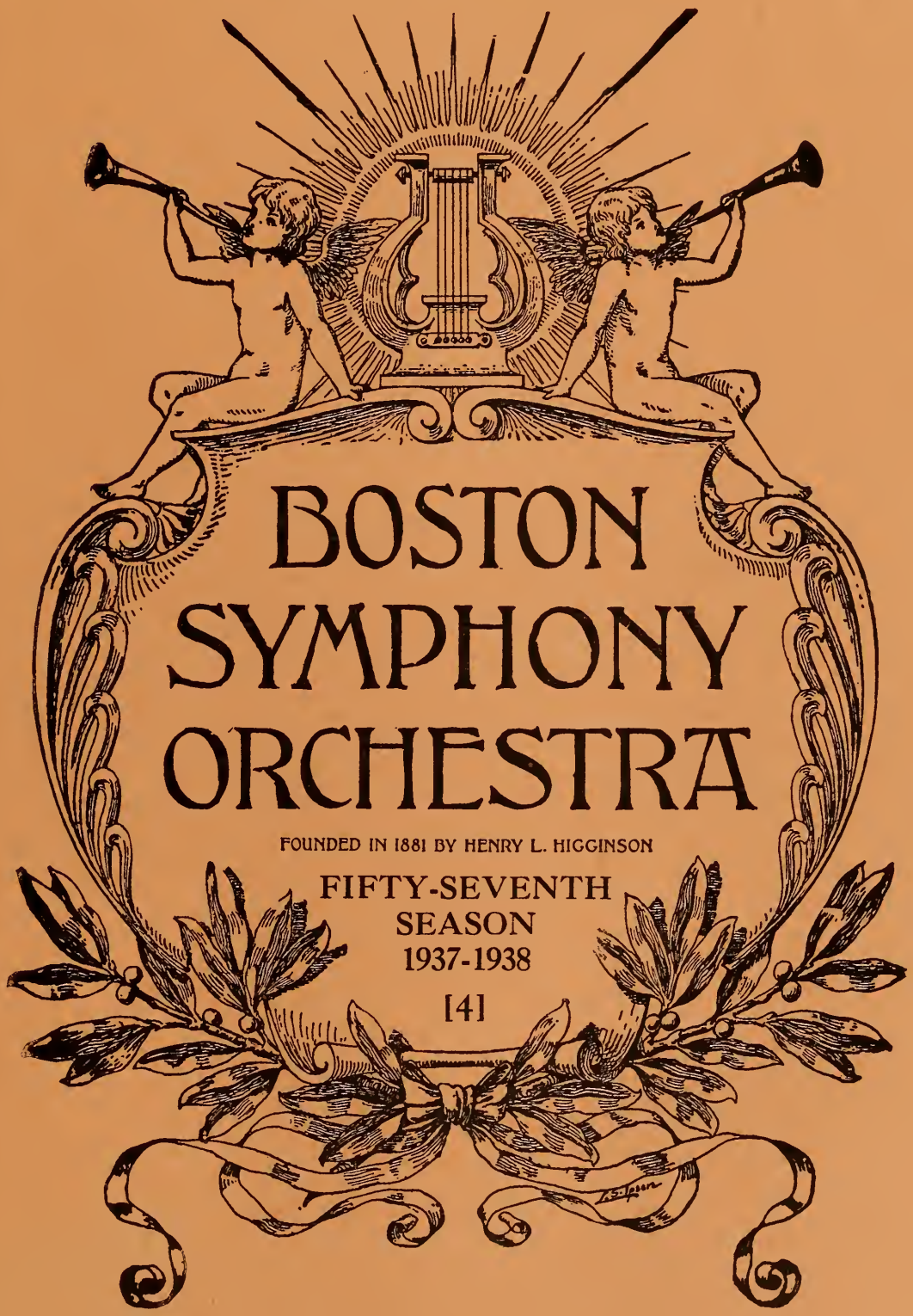
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FIFTY-SEVENTH SEASON 1937-1938

[4]

Thursday Evening, December 16

at 8 o'clock

Boston Symphony Orchestra

[Fifty-seventh Season, 1937–1938]

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SAUVLET, H.
RESNIKOFF, V.
GUNDERSEN, R.
KASSMAN, N.
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FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fourth Concert

THURSDAY EVENING, *December* 16

with historical and descriptive notes by

JOHN N. BURK

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The Critics Hail the Recording of*

"ROMEO and JULIET"

by

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SERGE KOUSSEVITZKY

CONDUCTOR

Scribner's (Sept.): — "The Boston Symphony Orchestra's recording of Tchaikovsky's 'Romeo and Juliet' is as electrifying an achievement as other triumphs of Higher Fidelity in Symphony Hall would lead you to expect. . . ."

Moses Smith, *Boston Transcript,* Sept. 14: — "The performance of the Tchaikovsky Overture-Fantasy, 'Romeo and Juliet' (Victor Set M-347; three twelve-inch records), prompted the record reviewer of the *Manchester Guardian* (a presumably unprejudiced source) to say that 'for sheer brilliance and resonance of tone the Boston players have no equals.' It is an exciting presentation, and the mechanical recording is similarly brilliant."

Compton Pakenham, record editor of *New York Times,* Aug. 1: — "This album is particularly for those who felt the bite of Koussevitzky's recent set of Tchaikovsky's Fourth Symphony. The passage describing the strife of the Montagues and Capulets is given a magnificent sting. One can feel the venom of the contending parties, visualize the shifting brawl, and almost see the flash of steel on steel."

Jerome D. Bohm, *New York Herald-Tribune,* Aug. 8: — "The performance leaves little to be desired from the tonal aspect and the conductor has exercised uncommon restraint in his treatment of the music."

Thomas Archer, *Montreal Gazette,* July 31: — "The work seems to glow and throb with youthful passion and tenderness. This may be said in particular of the wonderful cantilena theme obviously representing the lovers and which is treated as the Boston Symphony Orchestra would treat it, namely with a surpassing sense of lyrical romance. The climaxes are tremendous."

Jay Walz, *Washington (D.C.) Post,* Aug. 8: — "Victor says the performance turned in by Serge Koussevitzky and the Boston Symphony makes Album M-347 the peer of all 'Romeo and Juliets' in the catalogue. I would not be one to dispute that claim. . . . Any who sit down and wait for a better 'Romeo and Juliet' are just wasting time."

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FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

FOURTH CONCERT

THURSDAY EVENING, DECEMBER 16

Programme

MOZART.....Symphony in A major No. 29 (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

HILL.....Symphony No. 3 in G major, *Op.* 41

I. Allegro grazioso ma con brio
II. Molto moderato ma non troppo lento
III. Allegro energico

INTERMISSION

MENDELSSOHN.....Symphony No. 3 in A minor, "Scotch," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

STEINWAY PIANO

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936.

It is written for strings with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

SYMPHONY NO. 3 IN G MAJOR, *Op.* 41

By EDWARD BURLINGAME HILL

Born in Cambridge, Mass., September 9, 1872

Composed in 1936 and completed in the summer of that year, this symphony was first performed at the Boston concerts of December 3 and 4.

It is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, snare drum, cymbals, triangle, tambourine, piano and strings.

THE composer has kindly furnished the following information about his score:

"It has no descriptive background, and aims merely to present and develop musical ideas according to the traditional forms.

"In the first movement there is no introduction. The opening theme is given to the oboe and is ultimately repeated by the full orchestra. After the customary transition, the second theme is entrusted to the wind instruments. The development section is chiefly built upon transformations and extensions of the first theme. The recapitulation follows the usual line of such restatement with some changes in detail, leading to a brief coda.

"The slow movement in E-flat minor and major begins with a theme for clarinets and bassoons gradually involving the full orchestra, closing in the dominant B-flat major. A central episode of contrasting mood is developed from the final phrase of the first part. This leads to a repetition of the earlier section followed by a short coda.

"The finale in G major is again in sonata form. The first theme is given to solo horns over an accompaniment of strings, wood wind and piano. After a transition, the second theme appears in the wood wind. As in the first movement, the development consists largely of transformations of the first theme. In the restatement, the second theme is heard in the brass. The movement closes with the first theme in augmentation."

Mr. Hill's long association with Harvard College, where he is Professor of Music, extends to his antecedents. His father, Henry Barker Hill, was a Professor of Chemistry there, and his grandfather, Thomas Hill, was President of the University (1862–68).

The following works of Edward Burlingame Hill have been played by the Orchestra:

1916, March 24.	"The Parting of Lancelot and Guinevere," Symphonic Poem.
1919, March 28.	"Stevensoniana" (First Suite).
1920, October 29.	"The Fall of the House of Usher," Poem.
1922, February 24.	Waltzes for Orchestra.
1924, March 21.	"Stevensoniana" (Second Suite).

1924, December 19.	Scherzo for Two Pianos and Orchestra. (Messrs. Maier and Pattison.)
1927, April 1.	"Lilacs," Poem for Orchestra.
1928, March 30.	Symphony in B-flat major, No. 1.
1930, May 2.	"Lilacs."
1930, October 17.	An Ode (Poem by Robert Hillyer). (Composed for the Fiftieth Anniversary of the Orchestra.)
1931, February 27.	Symphony in C major, No. 2.
1932, April 25.	Concertino for Piano and Orchestra. (Soloist, Jesûs María Sanromá.)
1933, March 10.	Sinfonietta, in one movement.
1934, March 9.	Concertino for Piano and Orchestra. (Soloist, Mr. Sanromá.)
1935, November 29.	"Lilacs."
1936, April 17.	Sinfonietta for String Orchestra. (In three movements.)
1937, December 3.	Symphony No. 3 in G major.

He has also written a sonata for clarinet (or violin), and piano; five Jazz Studies for two pianos; a sextet for wind; "Nuns of the Perpetual Adoration," for women's voices and orchestra.

ENTR'ACTE

CRITICAL LISTENING

By William Walton

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

It may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when left to his own devices in the choice of food he displays execrable,

even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it, on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music

that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the con-

struction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.

SYMPHONY NO. 3 IN A MINOR, "SCOTCH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg on February 3, 1809; died at Leipzig on November 4, 1847

This symphony was finished January 20, 1842, and first performed at the Gewandhaus concerts in Leipzig on March 3 following, the composer conducting. The first performance in this country was by the Philharmonic Society in New York, George Loder conducting, November 22, 1845. The first performance in Boston was by the Academy of Music at the Melodeon, November 14, 1846, G. J. Webb conducting. The first performance at these concerts was on January 19, 1883.

The instrumentation follows: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

The score is inscribed as "composed for and dedicated to Her Majesty Queen Victoria of England." It was published in 1843.

IN THE spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their

"long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." The moorlands intrigued him too, and when fogs and rains permitted, the sketchbook was brought out and put to good use.

He wrote home of the Hebrides and the Cave of Fingal — also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland had dwelt. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my *Scotch Symphony.*" There follow sixteen measures which were to open the introduction of the first movement. These measures have also been attributed to the incident that, returning to the inn at Edinburgh, Mendelssohn there listened to a plaintive Scotch air sung by the landlord's daughter.

In this way Mendelssohn carried out of Scotland two scraps of

Events at Symphony Hall

The annual performance of Handel's Christmas Oratorio "The Messiah," by the Handel and Haydn Society, will be presented in Symphony Hall on Sunday evening, December 19, and Monday evening, December 20.

Marian Anderson, contralto, will give a recital in Symphony Hall on Sunday afternoon, January 2.

The Helsinki University Chorus, besides appearing with the Boston Symphony Orchestra, December 31 and January 1, will give a concert in Symphony Hall on Sunday afternoon, January 9.

Yehudi Menuhin, who is to appear with the Boston Symphony Orchestra in February, will give a recital jointly with his sister, Hepzibah Menuhin, in Symphony Hall on Sunday afternoon, January 16. This will be the first appearance of Hepzibah in Boston and one of the very limited number of public appearances which she is to make this season. The Menuhins will then give a programme of Sonatas for Violin and Piano.

Burton Holmes will open a series of five travelogues in Symphony Hall on Saturday afternoon, January 15.

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melody that were to be put to good use — this one and the opening measures of the "Fingal's Cave" Overture. Smaller works for piano, and for voice, were also suggested by Scotland.

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove the symphony Scotch in character. George Hogarth, who was beside Mendelssohn as he attended the "competition of Pipers" at Edinburgh, testified that "he was greatly interested by the war tunes of the different clans, and the other specimens of the music of the country. . . . In this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, warlike — is familiar to every amateur."

The trouble with Mr. Hogarth's statement is that most hearers, certainly the German ones, have not followed him so far. An enthusiastic Britisher would tend to make much of such thematic resemblances; but, after all, a folkish tune in the British Isles or Germany can have much in common, and by the time Mendelssohn has in his own way developed through a dozen measures the quasi jig-like 6-8 of the first movement or the theme of the scherzo in which one can easily discern "national character," any truly Scotch jauntiness seems to have departed. German writers, in a day given to imaginative flights, went far afield from the Scottish scene. Ambrose was reminded by the "violent conflicts" in the *Finale* (which someone else likened to the gathering of clans) of "a roaring lion with which we might fancy a young Paladin in knightly combat. . . . And then the airy, elfish gambols of the *Scherzo* — we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty of the Woods, or Cinderella, or *Schneewittchen.*"

It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable tourist, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity. It took an islander such as Chorley to find and stress characteristic Scottish intervals in the *Scherzo* of the symphony. Mendelssohn, who took pleasure in affixing a picturesque name to a symphony, par-

ticularly in the light chatter of his letters, probably had no serious descriptive intentions. He hated "to explain" his music, so it is reported, and would turn off the elaborate word pictures of others with a joke. When Schubring went into a transport of fantasy over the *"Meeresstille"* Overture, its composer answered that his own mental picture was an old man sitting in the stern of the boat and helping matters by blowing into the sail. "Notes," wrote Mendelssohn in a letter from Italy, "have as definite a meaning as words, perhaps even a more definite one." But that meaning, precluding words, would also preclude anything so concrete as a particular landscape or nation.

In the winter of 1830–31, while he was enjoying himself in Rome and Naples, themes which had occurred to him on the earlier journey had grown into rounded and extended form. The "Fingal's Cave" Overture then occupied him, and two symphonies "which," he wrote, "are rattling around in my head." But the "Italian" Symphony took precedence over the other, and even when that was in a fairly perfected condition, the "Scotch" Symphony seemed to elude him. He had good intentions of presently "taking hold" of it, but the Italian sunshine scattered his thoughts. "Who can wonder that I find it difficult to return to my misty Scotch mood?" The *"schottische Nebelstimmung"* was to bear fruit in the by no means uncheerful minor cast of the music. Another score, the "Reformation" Symphony, also in an unfinished state, was in his portmanteau at this time. This, with his earlier C minor Symphony and the later *"Lobgesang,"* were to comprise all of his works in this form.

He carried the "Italian," "Scotch," and "Reformation" Symphonies about with him for years, endlessly reconsidering, polishing, touching up, before he was ready to take the irrevocable step of publication. Had the symphonies been numbered in the order of their composition, they would have been as follows: first, the C minor (1824), second the "Reformation" (1830–32), third the "Italian" (1833), fourth the "Song of Praise" (1840), and last the "Scotch" (1842). But the "Italian" and "Reformation" symphonies were withheld from publication until after his death, and thus attained the numbering Fourth and Fifth. By this circumstance the *"Lobgesang"* was published second in order, the "Scotch" third, and they were so numbered.

Mendelssohn at last dated the manuscript of his "Scotch" Symphony as completed January 20, 1842, and on March 3 made it publicly known, conducting it at a Leipzig Gewandhaus concert. It was several times repeated there, and played in Berlin, where Mendelssohn then dwelt in the service of Friedrich Wilhelm IV of Prussia. In June, Mendelssohn visited England again and conducted the work at a Philharmonic Concert (June 13), when it was much ap-

plauded. The audience at this time was not informed of any connection between the "new symphony" and Scotland. Mendelssohn, summoned to an audience with Queen Victoria, played to her and the Prince Consort, and asked her to sing in return. Compliments were interchanged — in all sincerity, for the royal couple were delighted with their German visitor, and he, in his turn, wrote that she had sung "really quite faultlessly, and with agreeable feeling and expression." Mendelssohn asked the permission of the British Sovereign to dedicate his symphony to her, "for the English name would suit the Scottish piece charmingly."

"The several movements of this symphony," according to instructions printed in the original edition, "must follow each other immediately and not be separated by the usual pauses" (each movement, however, closes upon its tonic chord).

The main body of the first movement, like the slow introduction, is in A minor, a lively 6-8 rhythm opening with its first theme given to the strings and oboes *pianissimo.* A transitional passage *assai animato* introduces the second theme in E minor, played by the clarinet while the first violins combine the first theme with the new one. There is the usual procedure of development, restatement and coda, and, to close, a repetition of a few measures from the introduction.

The second movement, *vivace non troppo,* in F major 2-4, is in effect a scherzo and was so named in the earlier edition, although, like each movement in this symphony, it follows the sonata form. The second subject is but briefly developed.

The third movement, *adagio,* in A major 2-4, discloses its first theme in the tenth measure as the first violins play *cantabile.* A march-like passage introduced by the wood winds intervenes before the second theme in E major is introduced by the first violins with pizzicato accompaniment.

The *Finale, allegro vivacissimo* 2-2, restores the tonality of A minor. The first theme is at once introduced by the violins over violas, bassoons and horns, and the second (in E minor) by oboes and clarinets after a transitional episode for the full orchestra. The movement is developed at length and closes with a sonorous *allegro maestoso assai,* A major 6-8. This *Finale* was once compared to "a gathering of the clans," perhaps on account of the tempo indication *allegro guerriero* which stood on the earlier edition but which was later changed.

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LEIBOVICI, J.
MARIOTTI, V.
PINFIELD, C.
FEDOROVSKY, P.
LEVEEN, P.
TAPLEY, R.
KRIPS, A.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
BEALE, M.
DEL SORDO, R.
GORODETZKY, L.
FIEDLER, B.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
SEINIGER, S.

Violas

LEFRANC, J.
ARTIÈRES, L.
FOUREL, G.
CAUHAPÉ, J.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

AVIERINO, N.
GERHARDT, S.
JACOB, R.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
WARNKE, J.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

Basses

KUNZE, M.
VONDRAK, A.
LEMAIRE, J.
MOLEUX, G.
LUDWIG, O.
FRANKEL, I.
GIRARD, H.
DUFRESNE, G.
JUHT, L.

Flutes

LAURENT, G.
BLADET, G.
PAPPOUTSAKIS, J.

Oboes

GILLET, F.
DEVERGIE, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.
E♭ Clarinet

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAME, L.

Timpani

SZULC, R.
POLSTER, M.

Percussion

STERNBURG, S.
WHITE, L.
ARCIERI, E.

Organ

SNOW, A.

Piano

SANROMÁ, J.

Celesta

FIEDLER, A.

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FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fifth Concert

THURSDAY EVENING, *January* 13

with historical and descriptive notes by

JOHN N. BURK

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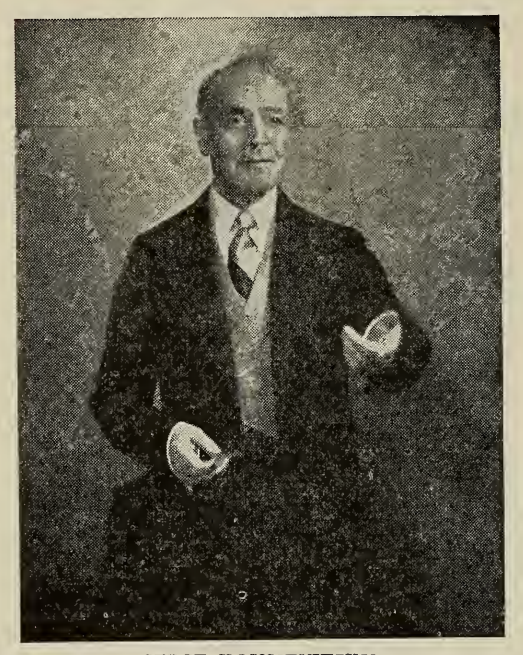
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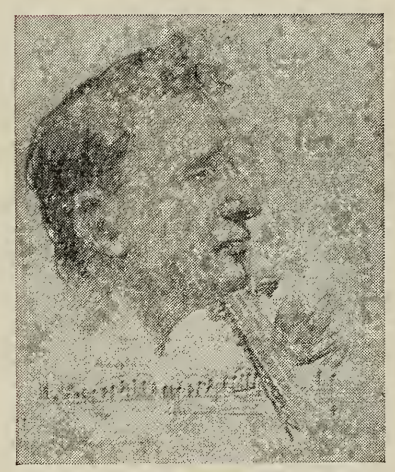
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FIFTY–SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

FIFTH CONCERT

THURSDAY EVENING, JANUARY 13

DANIELE AMFITHEATROF, *Conducting*

Programme

ROSSINI.....Overture to "Semiramide"

BOCCHERINI.....Suite for Strings

I. Grave
II. Minuetto
III. Rondo

(*First performance at these concerts*)

DUKAS......"L'Apprenti Sorcier," ("The Sorcerer's Apprentice")
Scherzo (after a ballad by Goethe)

INTERMISSION

BEETHOVEN.....Symphony No. 7 in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; assai meno presto: Tempo primo
IV. Allegro con brio

DANIELE AMFITHEATROF

A NEW visitor to America, Daniele Amfitheatrof, has conducted the first five weeks of the present season of the Minneapolis Symphony Orchestra, as associate conductor.

He was born in St. Petersburg, October 29, 1901. His father, Alexander Amfitheatrof, was distinguished as a historian. He had sung at the Imperial Theatre before adopting a literary career. The maternal grandfather of Amfitheatrof, Vladimir Sokolof, made his name as a composer of songs, and the mother of Amfitheatrof studied composition with Rimsky-Korsakov. Amfitheatrof began to study music with his mother at the age of six, and later studied with Nicolas Scherbatchef and Joseph Wihtol in St. Petersburg, and Jaroslaw Křicka (a pupil of Hugo Riemann) in Prague. He went to Rome to complete his musical preparation under Ottorino Respighi, and received his diploma for composition from the Royal Conservatory of St. Cecilia. He also studied organ at the Vatican High School.

His return to Russia occurred just before the Revolution of 1917, and in 1921 he returned to Italy and became a naturalized citizen of that country, which he has since made his home. From 1924 to 1929 he was pianist, organist and assistant in choral conducting at the Augusteo, acting as assistant conductor to Bernardino Molinari. He later became artistic director of the Genoa and Trieste Radio, and subsequently conductor and manager of the Italian Broadcasting Company in Turin.

He has composed a number of works which have been performed in various parts of Europe. These includes his *"Poema del Mare"* (1925); *"Miracolo della Rose"* (a symphonic poem on a legend of St. Francis, 1927); *"Preludio ad una Messa da Requiem"* (1930). It was in 1934 that he conducted his own "American Panorama" at the Augusteo. His most recent work is his Concerto for Piano and Orchestra, which was performed last spring in Paris and Turin. Mr. Amfitheatrof has appeared in many European cities as guest conductor — Milan, Turin, Trieste, Rome, Naples, Berlin, Brussels, Budapest, Belgrade, Vienna, and Paris (Pasdeloup and Lamoureux Orchestras).

OVERTURE TO THE OPERA "SEMIRAMIDE"

By GIOACCHINO ANTONIO ROSSINI

Born at Pesaro, Italy, February 29, 1792; died at Passy, France, November 13, 1868

This opera in two acts on a libretto of Gaetano Rossi (based on Voltaire's tragedy of the same name) was first performed at the Fenice Theatre, Venice, February 3, 1823. It was mounted at La Scala, Milan, April 19, 1824; at the King's Theatre, London, July 15, 1824; at the Théâtre Italien, Paris, December 8, 1825. The first performance in Boston was at the Federal Street Theatre, March 3, 1851.

The Overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum and strings.

There has been one previous performance by this orchestra — February 23, 1923.

WHEN Rossini visited Vienna in the year 1822, the young man had plentiful assurance of the extent of his fame beyond his own country, for he was idolized in the Austrian capital as his opera "Zelmira" was performed. Rossini, who knew and admired Beethoven's "Eroica" Symphony and his then recent string quartets, asked his friend Carpani to arrange for a visit to this composer, which Carpani managed, not without difficulty. The dandified appearance of the brilliantly successful Italian composer must have stood out in contrast to that of the unkempt Beethoven in his grubby and disordered lodgings. Yet Rossini approached the elder composer with sincere deference. He has left this description of the visit:

"The familiar portraits of Beethoven give a good general idea of what he looked like, but no picture could express the indefinable sadness apparent in his every feature. Under the thick eyebrows his eyes shone as if from the back of a cavern; they were small but they seemed to pierce. His voice was soft and rather veiled.

"When we entered, he at first paid no attention but continued to correct some proofs. Then suddenly, raising his head, he said in fairly good Italian: 'Ah, Rossini, so you're the composer of "The Barber of Seville." I congratuate you; it is an excellent *opera buffa* which I have read with great pleasure. It will be played as long as Italian Opera exists. Never try to write anything else but *opera buffa;* any attempt to succeed in another style would be to do violence to your nature.'

" 'But,' interrupted Carpani, 'Rossini has already composed a large number of *opere serie* — *"Tancredi," "Otello," "Mosè."* I sent you the scores a little while back to look at.'

" 'Yes, and I looked at them,' answered Beethoven, 'but, believe me, *opera seria* is ill suited to the Italians. You do not possess sufficient musical knowledge to deal with real drama, and how, in Italy, should you acquire it? Nobody can touch you Italians in *opera buffa,* a style ideally fitted to your language and temperament. Look at Cimarosa;

how much better is the comic part of his operas than all the rest! And the same is true of Pergolesi. You Italians have a high opinion of his religious music, and I grant that there is much feeling in the *"Stabat"*; but as regards form, it is deficient in variety, and the effect is monotonous. Now *"La Serva Padrona"* . . .!'

"I then expressed my profound admiration for his genius and my great gratitude for having been allowed to voice it in person. He answered with a deep sigh: *'O, un infelice!'*"

Rossini may well have sensed the fundamental soundness of these remarks, even though he could have argued a financial and popular success with *opera seria* beyond the other composer's most hopeful dreams. Beethoven, who legitimately missed any deep and powerful current in Rossini's attempts at putting tragedy to music, nevertheless must have inwardly envied Rossini's knack of turning tricks of the theatre, writing a tune, or managing an ensemble which would send the operatic public into transports and subdue the *entrepreneurs* of Europe into fabulous offers of gold.

A strange pair, these two made. The non-theatrical Beethoven, who spent years upon one opera, made it irresistibly moving by the sheer intensity of his belief in the theme of loyalty and sacrifice, conquered an intractable medium by the very momentum of his zeal; the Italian whose fortune lay in his facility, who cheerfully accepted almost any preposterous libretto, well knowing that he could cover any tragic episode with a rousing chorus or a brilliant air. Beethoven entirely lacked that instant sparkle of melody, that easy and graceful response to the matter in hand, whatever it might be, which sometimes put Rossini very close indeed to Mozart (whom no one in Europe held in greater reverence than Rossini himself). The difference between Beethoven and Rossini is well instanced by Francis Toye in his readable "Rossini: A Study in Tragi-Comedy": while Beethoven found it necessary to write four overtures for one opera, Rossini found it possible to fit one overture to three operas. Yet Rossini was astute enough, was musician enough, to sense the rareness and profundity of Beethoven's genius, and to be incensed at the comparative neglect of it, so far as Vienna at large was concerned. He spoke of Beethoven at a dinner at Prince Metternich's and tried to start a subscription towards a permanent income for him. People only shook their heads, assuring Rossini, truthfully enough, that, "even if Beethoven were provided with a house, he would very soon sell it, for it was his habit to change his abode every six months and his servant every six weeks."

Less than a year after the encounter of the two, Rossini went to Venice where his *"Maometto"* was mounted, and where it failed miserably. There were remarks in the press to the effect that Rossini could

hardly retrieve himself from such a setback with a new opera in the little time that remained of the season. The composer, now on his mettle, and remembering perhaps Beethoven's piquing remarks about *opera seria,* forthwith sat down and wrote a long tragedy in music in the grand style in seven days less than the forty his contract allowed. *"Semiramide"* stepped forthwith into public favor. The Venetian public, assembled for their carnival, took "Semiramide" to their bosoms after a short preliminary hesitation, and applauded through twenty-eight consecutive nights its overture, its more taking airs, its best concerted numbers, and its innovation of a brass band upon the stage.

The plot of "Semiramide," long a favorite subject for opera, follows the lines of Greek tragedy. There is a dispute over the succession to the throne of Babylon. Semiramis, the widowed Queen, names Arsace, a young general in the army, to become the new monarch and her consort. The shade of Nino, the dead king, appears and accuses her of his murder by poison. Arsace is later revealed to be her own son, whom all had believed to have been killed in battle. Arsace descends into the tomb of Nino, and thinking to kill his rival in the darkness, kills his own mother with his father's sword. The crime of Semiramis is expiated.

The Overture departs from the custom of Rossini in introducing subjects from the opera itself. The *andantino* which follows the short introductory *allegro* is taken from the quintet in the first act where the queen demands and receives the homage of her subjects. A theme from the final brilliant *allegro* of the overture is found in a chorus of the second act (No. 13) in which Arsace is told that he must slay both his enemy, Assur, and Semiramis herself.

Philip Hale has pointed out that there are at least thirty operas in which Semiramis figures as heroine. "Many legends concerning her have come down to us, some of them strange and even monstrous. In 1910 Professor Lehmann-Haupt of the Berlin University rehabilitated her. It seems that she lived about 800 B.C.; that her real name was Sammurpamat; that Ninus was her son, not her husband; that she was probably a Babylonian; that, a woman, whose influence outlasted her reign, she waged wars against the Indo-Germanic Medes and against the Chaldeans. The Semiramis Canal which irrigates a great part of the Plain of Van dates from about the time of the Queen, and the city of Van is called by the Armenians, Semiramis."

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SUITE FOR STRINGS

By Luigi Boccherini

Born at Lucca, Italy, February 19, 1743; died at Madrid, May 28, 1805

The movements of the present suite are selected from the string quintets of Boccherini. The parts were originally written for the single voices of two violins, viola and two 'cellos. The editor has doubled the second 'cello part by the addition of doublebasses. The movements consist of a *Grave* in C minor, a Minuet in G major, with a trio in G minor, and a final Rondo in C major.

The Suite was performed at the concerts of the Minneapolis Symphony Orchestra, November 19, 1937.

Boccherini, by the sometimes strange courses of posterity, is probably known to most people in this century by a single minuet.* That little piece happens to be no more than a movement in one of one hundred and twenty-five string quintets. The minuet in this suite thus becomes a sample of the innumerable forgotten ones. In addition to the quintets for strings, there are also about two dozen with wind instruments or piano, nearly one hundred string quartets and half as many trios, numerous works in other chamber combinations, oratorios, a Stabat Mater, and other religious music — almost five hundred works in all. Whatever Boccherini's abilities as a 'cellist may have been, the quantity of his chamber music is proof in itself of an insistent demand for it in his own day, and there is corroborating evidence in the constant avidity of his publishers in a time when the publication of music was none too common.

If Boccherini was not a sole and lonely pioneer of music in small chamber combinations, he has been praised by his contemporaries and no less by musicians of succeeding generations for the important impulse he gave to the form in his time. Boccherini was eleven years younger than Joseph Haydn, and died four years before that master; it may be deduced from their mutual esteem that the string quartets or quintets of each had their effect upon the other. The two may never have met, for Boccherini spent most of his life in Spain; but letters from each, addressed to the publisher Artaria, convey messages to the other of admiration and respect. Giuseppe Puppo, fellow townsman of Boccherini, eminent violinist, and coiner of *bons mots,* contrasted their styles in the phrase: "Boccherini is the wife of

* The following works of Boccherini have been performed at the concerts of this Orchestra: Symphony in C major, Op. 16, No. 3, November 21–22, 1924; Concerto for Violoncello in B-flat, December 28–29, 1923 (soloist, Pablo Casals), and December 27–28, 1937 (soloist, Raya Garbousova — Monday and Tuesday series).

Haydn."* Boccherini did much towards implanting a love for true chamber music in the Mediterranean countries – Italy, France and Spain, where he lived, played and composed, and where indeed instrumental combinations had long been conceived as centering upon the virtuosity of the violin. "The fancy, the sweet and deep poesy, the power and the variety" of his music is stressed by George de Saint-Foix, the modern scholar of the eighteenth-century style, in his preface to the biography by Picquot.† Picquot himself, whose life of Boccherini first appeared in 1851, wrote: "With an inborn gift for smooth and pure melodic thoughts, Boccherini had a natural instinct for exquisite melody and a skill in setting it in soft, expressive, and suave harmony."

And Charles Burney, of the composer's day, had this to say in his "History of Music" of 1789: "He has perhaps supplied the performers on bowed-instruments and lovers of Music with more excellent compositions than any master of the present age, except Haydn. His style is at once bold, masterly, and elegant. There are movements in his works, of every style, and in the true genius of the instruments for which he writes, that place him high in rank among the greatest masters who have ever written for the violin or violoncello. There is perhaps no instrumental Music more ingenious, elegant, and pleasing, than his quintets: in which, invention, grace, modulation, and good taste, conspire to render them, when well executed, a treat for the most refined hearers and critical judges of musical composition."

*"As, a century later, Massenet was called by some, 'Mlle. Wagner': which was a little rough on Wagner."—LAWRENCE GILMAN.

†*"Notice sur la vie et les ouvrages de Luigi Boccherini,"* by L. Picquot.

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"THE SORCERER'S APPRENTICE" (after a Ballad by Goethe)

By Paul Abraham Dukas

Born at Paris, October 1, 1865; died there May 17, 1935

"L'Apprenti Sorcier," a scherzo, was composed in 1897 and first performed at a concert of the *Société Nationale* under the direction of Dukas, on May 18 of the same year. There was a performance in Chicago by the Chicago Orchestra, under Theodore Thomas, January 14, 1899. The first performance at the Boston Symphony concerts was on October 22, 1904. There were numerous subsequent performances, the last in the Friday and Saturday series having been on October 23, 1925.

The piece is scored for two flutes and piccolo, two oboes, two clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, timpani, bass drum, cymbals, triangle, glockenspiel, harp and strings.

Dukas died within one day of thirty-eight years since the first performance of his orchestral scherzo, which ~~then~~ duly ~~went~~ the rounds of European orchestras and planted his name in the general consciousness. Gustave Samazeuilh has recalled how the composer played him the sketch of his piece in March of 1897. Both musicians were in Brussels for the first performance of d'Indy's *"Fervaal."* Dukas played his new work on a bad hotel piano, but succeeded in greatly impressing his companion by "its life force, its certainty, its perfect depiction of its subject, which in no way obscured the clarity of the musical structure." Dukas, as was always the case, Samazeuilh adds, "had long pondered his subject, allowed it to develop at leisure before coming to the point of its realization, which was always quick with him, once the moment of decision came." Certain of his friends have hazarded that this work may have been material once intended for the Symphony in C major which it shortly followed, and which has no scherzo.

The ballad of Goethe, *"Der Zauberlehrling,"* furnished the subject. The poem was in its turn derived from a traditional tale found in Lucian's "The Lie-fancier." The philosopher Eucrates there tells how he once met on the River Nile the sage Pancrates, who had lived for many years in a cave and there learned the magic of Isis. The tale has thus been translated by William Tooke from "Lucian of Samatosa."

"When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates accompanied his new acquaintance as his disciple. "When we came to an inn, Pancrates would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it and speak a couple of magical words to it. Immedi-

ately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world.

"At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day when he was gone out about business I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. 'Good,' said I, 'I want no more water; be again a pestle.' He did not, however, mind what I said; but went on fetching water and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry, as indeed was the case, and having no alternative, I took an ax and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime, in came Pancrates; and understanding what had happened, turned them into their pristine form; he, however, privily took himself away, and I have never set eyes on him since."

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

The most recent performance in this series was on October 25, 1935.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. When he completed it in the summer of 1812,* four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed

* The manuscript score was dated by the composer "*1812; 13ten* ——"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

Events at Symphony Hall



DANIELE AMFITHEATROF will appear as guest conductor of the Boston Symphony Orchestra for a second week, conducting the concerts for Monday evening and Tuesday afternoon next in Symphony Hall, and likewise on Friday afternoon, January 21, and Saturday evening, January 22. His programme for the latter pair of concerts will include Beethoven's Overture to "Leonore" No. 3, Pizetti's *"Concerto del Estate,"* and Scriabin's "Divine Poem."

A programme dedicated to the memory of MAURICE RAVEL, the late French composer, will be presented by Serge Koussevitzky at the Boston Symphony concerts of Friday afternoon and Saturday evening, January 28 and 29.

YEHUDI MENUHIN and his sister HEPHZIBAH MENUHIN, will give a recital on next Sunday afternoon, January 16, at 3.30. This will be the first appearance of Hephzibah in Boston and one of the very limited number of public appearances which she is to make this season. They will present three sonatas for violin and piano.

THE CLEVELAND ORCHESTRA, ARTUR RODZINSKI conductor, will visit Boston to give a concert on Thursday evening, February 10. Rose Pauly, the dramatic soprano of the Metropolitan Opera Company, will appear at this concert in excerpts from Richard Strauss' Opera "Salome." The programme will also contain the same composer's "Till Eulenspiegel's Merry Pranks," and the Second Symphony of Shostakovitch.

BURTON HOLMES will open a series of five travelogues on Saturday afternoon, January 15.

in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove* is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent."

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von de Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these

* Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SIXTH CONCERT

Thursday Evening, February 17

at 8 o'clock

formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not unconducive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

~

It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

SYMPHONY HALL

Thursday Evening, February 10

▼

The CLEVELAND ORCHESTRA

ARTUR RODZINSKI, *Conductor*

Soloist: ROSE PAULY, *Soprano*

(The programme will include excerpts
from Richard Strauss's "Salome")

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In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto.*

The third movement is marked simply *"presto,"* although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano.* The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto,* although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly,* July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a *"ronde des paysans,"* are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp and merited rebuke. Beethoven was always seizing upon some chance fragment that came his way, enlarging upon it, making it entirely his own. Never did he evolve a more purely musical scheme.

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FIFTY-SEVENTH SEASON
1937–1938
[6]

Thursday Evening, February 17
at 8 o'clock

Boston Symphony Orchestra

[Fifty-seventh Season, 1937–1938]

SERGE KOUSSEVITZKY, *Conductor*

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Sixth Concert

THURSDAY EVENING, *February* 17

with historical and descriptive notes by

JOHN N. BURK

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His greatest work, the ballet "Daphnis et Chloé" (1912), was a Grecian fairy-tale. Fancy rarely ran so free with him as in fashioning the fairy-tale suite "Ma Mère l'Oye." From his Basque mother he inherited his susceptibility to rhythms and contours of a Spanish cast, which found vent in such a work as the tremendously popular "Bolero." "La Valse" reveals his deftness in elaborating Viennese rhythm in dynamic orchestral climaxes. The following Victor records transcribe the talents of Maurice Ravel for your edification and delight. On sale at the Victor dealer stores listed below.

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

SIXTH CONCERT

THURSDAY EVENING, FEBRUARY 17

Programme

HAYDN.....Symphony in E-flat, No. 99

I. Adagio; Vivace assai
II. Adagio
III. Menuetto (Allegretto)
IV. Vivace

SAINT-SAËNS.....Concerto No. 2 in G minor for Pianoforte, *Op.* 22

I. Andante sostenuto
II. Allegretto scherzando
III. Presto

INTERMISSION

RAVEL...“Ma Mère l’Oye” (“Mother Goose”) (Five Children’s Pieces)

I. Pavane de la Belle au Bois Dormant
(Pavane of the Sleeping Beauty)
II. Petit Poucet
(Hop o’ My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
(The Fairy Garden)

RAVEL. “Daphnis et Chloé,” Ballet; Orchestral Excerpts (Second Suite)
Lever du Jour — Pantomime — Danse Générale

SOLOIST
ELLY KASSMAN

STEINWAY PIANO

SYMPHONY IN E-FLAT MAJOR, No. 99 (No. 10 of the London Series)

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was the tenth of the series of twelve which Haydn composed for performance in London for the concerts of Johann Peter Salomon.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor. It was performed at the Boston Symphony concerts on January 30, 1886, under Wilhelm Gericke, and by Dr. Koussevitzky, October 22, 1926, February 21, 1936 and December 3, 1937.

This symphony was designed by Haydn for his second visit to England, written in Vienna in 1793 in the interval between his two journeys to the British capital, and duly performed in London in 1794 or 1795. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which he arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the

hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his *vivace assai*. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the *finale*. The adagio, in G major, opens with a theme for the first violins, *cantabile,* which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, *allegretto,* based upon a simple descending chord of E-flat. In the trio the oboe, *cantabile,* is combined with the strings. The final rondo, *vivace,* brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to *adagio* and played by the first violins, before the coda.

Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon are not only the greatest of his orchestral works, but those also in which we can most clearly trace the effect of his intercourse with Mozart. Dr. Pohl especially notes the influence of the Jupiter Symphony both in the richer orchestration and in the freer uses of episode and incident:

"The minuets, far different from Mozart's courtly dance-measures, have all his old rustic drollery and humor, the rhythms have all his old incisiveness of touch, the folk-tunes that he loved grow thick along the wayside.* The melodies of his own sowing are unmistakable in hue and shapeliness. And the music is all suffused with a sense of mellowness and maturity, of long experience and an old age honorably won; it is too serene for passion, too wise for sadness, too single-hearted for regret; it has learned the lesson of life and will question its fate no further."

* Mr. Hadow discusses the "folk" aspect of Haydn's music in his book, "A Croation Composer: Notes toward the study of Joseph Haydn."

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CONCERTO IN G MINOR, NO. 2, FOR PIANOFORTE, *Op.* 22

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

This concerto was first performed in 1868, the year of its composition, on May 6, at the Salle Pleyel in Paris, Anton Rubinstein conducting, and the composer appearing as soloist.

The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when B. J. Lang was the pianist. The record of the Boston Symphony Orchestra shows many performances, dating from 1882. The soloists have been Otto Bendix, Helen Hopekirk, Alfred Hollins, George M. Nowell, Mrs. H. H. A. Beach, M. Sieveking, Antoinette Szumowska, Heinrich Gebhard, Harold Bauer, Germaine Armand, Frances Nash, Mischa Levitzki, and Percy Grainger (by whom the concerto had its most recent performance at these concerts December 31, 1920). The composer performed the work with this orchestra at a special concert on November 26, 1906.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, cymbals, and strings. The score is dedicated to Madame A. de Viliers.

THE second in order of the five concertos which Saint-Saëns wrote for the pianoforte and played far and wide, the Concerto in G minor attained extraordinary popularity, rivaling the Fourth in C minor in this respect. This popularity was not immediate so far as the critics were concerned, a race which Saint-Saëns contemptuously referred to as the "press assassins." When the work had its initial Paris performance, a leading periodical dismissed the artist both as composer and performer. When Saint-Saëns toured Germany with the new work in the autumn, conservative Leipzig likewise disapproved. The critic of the *Signale* deprecated the visitation of a "hyper-romantic" spirit upon the style of Bach, and denounced the third movement without qualification. But the public was far more interested in the charm and skill of Saint-Saëns than in such liberties as he may have taken with the classical forms. Nor was Franz Liszt, who had no use whatsoever for the critics and their "dignified ignorance," as he expressed it, in the least disturbed by the apostasy of his French friend. He received the score from Saint-Saëns while at Rome, and wrote: "Your kind letter promised me several compositions; I have been expecting them, and while waiting I want to thank you again for your *Second Concerto* which I greatly applaud. The form of it is new and very happy; the interest of the three portions goes on increasing and you take into just account the effect of the pianist without sacri-

ficing anything of the ideas of the composer, which is an essential rule of this class of work."

The light spirit of the Concerto is unburdened by any slow movement, its only grave pages consisting of the introductory *andante sostenuto* beginning with a cadenza for the piano unaccompanied, and recurring at the close of the movement. The second movement, *allegro scherzando,* more closely resembles the sonata form than the traditional scherzo. The concluding *presto* is suggestive of a tarantella, although not so indicated. It moves to a large and brilliant close.

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ELLY KASSMAN

ELLY KASSMAN here makes her first appearance as soloist with the Boston Symphony Orchestra. Her principal teachers have been Jesús María Sanromá, and Madame Isabel Vengerova, who is a member of the faculty of the Curtis Institute in Philadelphia. Miss Kassman's only previous public appearance in Boston was at a concert in Jordan Hall, when she was heard in the Concerto of Schumann. Richard Burgin then conducted a group of players from the Boston Symphony Orchestra, and Nicholai Kassman, her father, performed the Violin Concerto of Brahms.

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RAVEL AND DEBUSSY

THE death of Ravel has occasioned a number of comments upon the essential character of his art. Warren Storey Smith, in the *Boston Post,* has made the following interesting differentiation between the music of Ravel and that of Debussy:

"Now that Ravel also has left us, it is pertinent to recall that twenty-five or thirty years ago his name and that of Debussy were linked in the minds of musicians as naturally as those of Bach and Handel, or of Haydn and Mozart. Once it was Ravel and Debussy, not Schoenberg and Stravinsky, who stood for the ultimate in musical radicalism. Besides being anarchs in the domain of harmony, the two Frenchmen were also 'impressionists,' though we were not altogether certain just what the latter term implied when it was transferred from painting to music.

"Today the situation is altogether different; the years have shown that Debussy and Ravel had far less in common than once they were supposed to have. We can see now that in relation to the art of the past, Debussy came to destroy and Ravel to fulfill. Consider their respective attitudes toward the matter of tonality. To the fastidious Debussy, who loathed the obvious, the major and minor modes, with their tyrannous chord progressions, were anathema. For them he would substitute, whenever he might, the scale of whole tones, which became the hall-mark of his style, the pentatonic scale, the Lydian, Dorian and other church modes. When he used the major and minor scales it was generally to pervert them, to reverse their natural melodic and harmonic tendencies. Ravel, on the other hand, although Debussy's junior by thirteen years, was far more conservative. His excursions into bi-tonality were rare; atonality he would have none of; and save when he would be deliberately exotic, which was not often, the out-of-the-way scales held little appeal for him. Yet if he accepted the traditional tonal system, it was but to enrich it with new harmonic and modulatory devices.

"In texture, too, Ravel's music was far less independent of orthodoxy than that of his one-time colleague. Another object of Debussy's attack upon the musical *status quo* was 'contrary motion,' which had been the ruling principle in harmony and counterpoint for more than five centuries. Thus he frequently moved his voices, if we can call them that, in parallel fifths, octaves, sevenths and ninths. Only rarely as, for example, in the Sonatine and in a few measures of the 'Pavane for a dead Infanta,' did Ravel similarly thus revert to the dark ages of music. Less original, less imaginative than Debussy he may, nevertheless, outlast him because he chose to build on firmer ground."

The following diagram has emerged from the Music Department at Harvard College, from a study of the scores of the two French masters of orchestration:

DEBUSSY	*RAVEL*
Both — at beginning influenced by Russian Nationalists. — alike in their fondness of the archaic. — admired the early French composers, especially François Couperin.	
Orchestration a means in a broader expressive purpose.	Orchestration an end in itself.
Ninth chords.	Major sevenths (more acrid).
Whole tone scale, frequently.	Seldom.
Melodies are vague; derived from his harmony.	Melodies are clear in form. Harmonies added.
Seldom uses rigid "sonata" form.	Frequent and successful use of it.
Rhythm is often subsidiary to other elements as melody, harmony and tone color.	Rhythm is a vital and important part of musical structure.
Warmly sensuous, human quality as characteristic.	Humor, wit or irony.
Views the world through the sensitive eyes of an impressionist.	Sees with the colder vision of a realist.

"MA MÉRE L'OYE," 5 PIÈCES ENFANTINES

("Mother Goose," Five Children's Pieces)

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor).

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

The French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in despera-

SYMPHONY HALL, BOSTON

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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SATURDAY EVENING, FEBRUARY 19

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With BACH CANTATA CLUB and Soloist

NADIA BOULANGER, Conducting

SAINT-SAËNS Symphony in C minor

Organ, NADIA BOULANGER

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TUESDAY AFTERNOON, FEBRUARY 22

C. P. E. BACH Concerto for Orchestra

MOZART Violin Concerto in D major (K. 218)

RAVEL "Mother Goose" Suite

RAVEL "Bolero"

Soloist, ORLANDO BARERA

FRIDAY AFTERNOON, FEBRUARY 25
SATURDAY EVENING, FEBRUARY 26

PAUL HINDEMITH, Guest Composer and Soloist

tion at her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the Théâtre des Arts, Paris, January 28, 1912. In addition to the

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

Sanders Theatre · Cambridge

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SEVENTH CONCERT

Thursday Evening, March 17

at 8 o'clock

GEORGES ENESCO, *Guest Conductor*

movements of the present suite, there was an introductory *"Danse rouet, et scène."* Following the five tableaux there came, as an apotheosis, *"Le Jardin Féerique."* The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodas."* The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. *"The Conversations of Beauty and the Beast."* Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."

"Yes, I have, indeed, a kind heart; but I am a monster."

"There are many men more monstrous than you."

"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

"Beauty, will you be my wife?"

"No, Beast!"

"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden."* Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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CONCERT SCHEDULE

FOR THE BALANCE OF FEBRUARY AND MARCH

FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Friday	Afternoon	Feb. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 19 at 8.15	Symphony Hall	Boston
Monday	Evening	Feb. 21 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Feb. 22 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Feb. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 26 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Mar. 1 at 8.15	Metropolitan Theatre	Providence
Friday	Afternoon	Mar. 4 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 5 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Mar. 8 at 8.00	John M. Greene Hall	Northampton
Wednesday	Evening	Mar. 9 at 8.30	Woolsey Hall	New Haven
Thursday	Evening	Mar. 10 at 8.45	Carnegie Hall	New York
Friday	Evening	Mar. 11 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Mar. 12 at 2.30	Carnegie Hall	New York
Thursday	Evening	Mar. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Mar. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 19 at 8.15	Symphony Hall	Boston
Monday	Evening	Mar. 21 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Mar. 22 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Mar. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 26 at 8.15	Symphony Hall	Boston
Wednesday	Evening	Mar. 30 at 8.30	City Auditorium	Springfield
Thursday	Evening	Mar. 31 at 8.45	Carnegie Hall	New York

"DAPHNIS ET CHLOÉ" — Ballet in One Act — Orchestral Fragments

Second Series: "Daybreak," "Pantomime," "General Dance"

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *"Daphnis et Chloé"* was composed in 1910, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings.

From the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloé" until the season of 1912, when it was mounted at the Châtelet, Nijinsky and Karsavina dancing the title parts. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. The music has found its lusty survival in the concert hall.

A romance by Longus was the basis of Fokine's scenario. The designer of scenery and costumes was Léon Bakst.

The Second Suite is thus identified with the ballet:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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FOUNDED IN 1881 BY HENRY L. HIGGINSON

FIFTY-SEVENTH SEASON
1937–1938
[7]

Thursday Evening, March 17

at 8 o'clock

Boston Symphony Orchestra

[Fifty-seventh Season, 1937–1938]

SERGE KOUSSEVITZKY, *Conductor*

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FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Seventh Concert

THURSDAY EVENING, *March* 17

with historical and descriptive notes by

JOHN N. BURK

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His greatest work, the ballet "Daphnis et Chloé" (1912), was a Grecian fairy-tale. Fancy rarely ran so free with him as in fashioning the fairy-tale suite "Ma Mère l'Oye." From his Basque mother he inherited his susceptibility to rhythms and contours of a Spanish cast, which found vent in such a work as the tremendously popular "Bolero." "La Valse" reveals his deftness in elaborating Viennese rhythm in dynamic orchestral climaxes. The following Victor records transcribe the talents of Maurice Ravel for your edification and delight. On sale at the Victor dealer stores listed below.

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

SEVENTH CONCERT

THURSDAY EVENING, MARCH 17

Programme

GEORGES ENESCO, *Conducting*

HAYDN.....Symphony in D major, No. 104

Adagio — Allegro
Andante
Menuetto: Allegro
Allegro spiritoso

ALESSANDRESCO.....Symphonic Poem, "Actaeon"

(*First performances at these concerts*)

INTERMISSION

ENESCO.....Suite for Orchestra, No. 2

Overture
Sarabande
Gigue
Menuetto grave
Air and Bourrée

(*First performances at these concerts*)

ENESCO.....Roumanian Rhapsody, No. 1 in A major, *Op.* 11

GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

ENESCO was born in provincial Roumania, the son of a farmer. He heard music about him as a child, but had no opportunity for systematic instruction. His father obtained for him a small violin, and it is told that he played by ear the tunes he heard at village weddings, picked up notation from a wandering musician, and made tunes of his own. The father, who was quick to appreciate the talents of the boy, took him in his seventh year to Vienna and to Joseph Hellmesberger, the head of the Vienna Conservatory. That musician was disinclined at first glance to consider a small child as candidate for the august institution, but on hearing the boy play accepted him at once and took him to live in his own house.

The young and impressionable Enesco was now in the center of a busy musical life of another sort. There were rehearsals of chamber music at his teacher's house, and performances by the Hellmesberger Quartet, when he listened with eager interest to the quartets of Haydn, Beethoven, Schubert, Schumann and Brahms. The first performance of Brahms' Clarinet Quintet took place in the Hellmesberger living room in the composer's presence. Enesco heard and noted the tempi of Brahms as he wished them, and the "authentic" tempi of the symphonies of Beethoven as performed at the concerts of the Hof-Kapelle, under the direction of Hellmesberger. Hellmesberger's father, Joseph Senior, was the son of the Joseph Hellmesberger who knew Beethoven and played in the orchestra under him, and such traditional points were carefully preserved and handed down in the family. "I used to go to the opera rehearsals also," Enesco once said to an interviewer. "I had a seat behind the kettledrums and heard all the Wagner operas that way. You know Richter, the friend of Wagner, and one of the greatest Wagnerian conductors, came to Vienna in 1888, only four years after Wagner's death, when the interpretations he had heard from his master were still fresh. Those also I heard." Enesco has remembered these experiences in his later career as conductor.

He took the first prizes for harmony and violin at the Conservatory when he was eleven. He became violinist in one of the orchestras, and during choral concerts which his master conducted, sat among the singers studying the score. Enesco composed sonatas and other works in the smaller forms in these boyhood years — music inevitably colored with the styles of Wagner and Brahms. He was under the spell of both those composers in a day when most people, as a matter of course, espoused the one and rejected the other.

The father of Enesco took the boy to Paris in 1893 where, over-

coming technical objections which were not musical ones, he was admitted to the *Conservatoire*. There he studied violin with Marsick, composition with Massenet and Fauré, fugue and counterpoint with Gédalge. Again he took honors both in violin and in counterpoint and fugue. A concert of his chamber music and songs was given in 1897. His talents came to the attention of Édouard Colonne through the praises of Fauré, Massenet and Saint-Saëns. Colonne asked if he had composed an orchestral work, was shown the *"Poème Roumain,"* and brought it out at a Châtelet concert, February 6, 1898. Enesco, or "Enescou" as he is called in France, came thenceforth to favorable public attention. He was soon famous through Europe, both as a violinist and as a composer. He also was active as a conductor in those years, and was able to take his place as a pianist or 'cellist. His original music, having had its Viennese phase, was in turn influenced by the French school.

Enesco returned to his own country at the outbreak of the World War, and was long active from that time in the promotion of music in Bucharest, where he conducted the Philharmonic Orchestra, organized concerts for modern music, and brought forward young Roumanian composers of talent. He first visited the United States early in 1923, appearing as conductor and as violinist. On January 19–20 of that year, he conducted his First Suite at concerts of the Boston Symphony Orchestra, and appeared as soloist in the Violin Concerto of Brahms. He was guest again at these concerts March 5, 1926, when he appeared in Chausson's *Concert* for Violin, Piano and String Quartet.

Enesco has conducted series of concerts of the New York Philharmonic Symphony Society last season and this. The following of his works have been performed at concerts of the Boston Symphony Orchestra:

Symphony in E-flat, *Op.* 13, October 22, 1915; October 15, 1920.

Suite for Orchestra, *Op.* 9, April 1 and December 30, 1911; October 31, 1914; October 17, 1919; January 19, 1923.

Roumanian Rhapsody, A major, *Op.* 11, No. 1, February 17, 1912; March 7, 1914; December 10, 1915; October 19, 1917; November 19, 1920.

He composed a four-act opera "Oedipus," after Sophocles. The opera was produced in Paris, March 13, 1936.

SYMPHONY IN D MAJOR, NO. 104

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This, the last of the symphonies which Haydn composed, although numbered the seventh in the London series of twelve, was first performed May 4, 1795, in the auditorium of the King's Theatre, London.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The most recent performance at the concerts of the Boston Symphony Orchestra was April 1, 1932, when, in a Haydn programme commemorative of the two hundredth anniversary of the composer's birth, the first and last of his symphonies were performed.

HAYDN, visiting London in 1791, with six symphonies written for performance at the concerts of Johann Peter Salomon there, returned to Vienna in the summer of 1792. The English public, who had idolized him, and Salomon, who had profited by this popularity, made it evident that his return would be both welcome and profitable. Salomon invited him to write a second set of six symphonies, and Haydn arrived once more in London in February of 1794 for a sojourn which lasted sixteen months. The composer wrote this symphony in London, and supervised its first performance at the last concert given for his benefit. The Symphony is numbered as seven in the London series of twelve, but we know that it was the last in order, for the autograph bears the legend "The twelfth which I have composed in England."* Ferdinand Pohl in his biography of Haydn names the final two — the Symphony of the "drum roll" in E-flat, and the Symphony in D major, No. 104 — as the highest point, the "crowning works" of Haydn's contribution to the form.

The concert at which the symphony was brought out was given on

* When Haydn wrote this inscription upon the manuscript, he gave an unquestionable chronology to at least this one of the symphonies, and since the careful ordering of Mandyczewski for the newer Breitkopf and Härtel edition discloses exactly 104 symphonies, it necessarily bears that number. But so bewildering has been the ordering of Haydn's symphonies these many years that even this one has possessed various identifications. It was first thought that Haydn's symphonies reached the number of 180, a number gradually reduced by the study and sifting of legitimate manuscripts to the by no means inconsiderable number of 104. The fact that this symphony has long been known as Number 2 in the earlier Breitkopf and Härtel listing, that it was previously 144 in the thematic catalogue of Wotquenne (1902), 75 in the catalogue of Zulehner, 109 in that of Pohl, the 7th in the listing of the London Philharmonic Society, and the 118th in Haydn's own catalogue of his works, will show how difficult it has been for a person to speak of his favorite symphony of Haydn with any confidence that his neighbor will know which one he is talking about. Another past method of identification was that of attaching letters of the alphabet from A to W to certain of the symphonies (so long as the alphabet lasted). A resort of desperation, perhaps, was the tagging of certain symphonies with special names. This one, for example, was known as the "London" Symphony. The new Breitkopf and Härtel numbering, now generally adopted, bears encouraging signs of proving definitive.

May 4, 1795, in the King's Theatre, the famous house where David Garrick, Mrs. Siddons, Charles Dickens (as an amateur player) and many other celebrities had performed, and where still more, such as Edmund Kean, were to be seen. This concert was a notable occasion, for the violinist Viotti and an array of singers of considerable fame displayed their talents. The programme opened with the first movement of the "Military Symphony" (also of the London series), continued with an air by Signor Rovedino, an oboe concerto, a duet by Mlle. Morichelli and Signor Morelli. The first part of the programme was concluded with the performance of the new symphony. In the second part, the second, third and fourth movements of the Military Symphony were performed, after which Morelli, Viotti, and another prima donna, Mlle. Banti, continued the programme, which was rounded off by a *"finale"* of Haydn. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted and so was I. I took in this evening 4000 gulden [about $2,000]. One can make as much as this only in England." The Austrian added in English about the singing of Banti: "She sang very scanty" — a remark which speaks better for the composer's command of English than for his gallantry toward a singer who was one of the best known and admired of her century. Haydn had no reason to complain about his profits in England. When he left the island for the last time, about three months later (August 15), his accounts showed an income from concerts, music and lessons of 1200 pounds. An account of 100 guineas for twenty-six appearances at Carlton House, at the order of the Prince of Wales, was outstanding, but a bill sent from Vienna brought a prompt settlement by Parliament.

The title "London," given to Haydn's last symphony in the country where it was composed, first performed and especially beloved, surely had no connection with its musical contents. The theme of the *finale* is as clearly an Austrian rural dance as if it had been noted down in a village tavern, and indeed it would hardly have seemed out of place in the scherzo of Beethoven's "Pastoral" Symphony. W. H. Hadow, in "A Croatian Composer — Notes Toward the Study of Joseph Haydn," quotes numerous popular Croatian melodies, and compares them directly with themes from Haydn's symphonies and quartets. Haydn here borrowed the song "Oh, Jelena," which belongs to the district of Kolnov near Oedenburg, but was also familiar in Eisenstadt. "Variants of this melody," writes Mr. Hadow, "are found in Croatia proper, Servia, and Carniola."* Haydn has kept the melodic contour of the

* "Michel Brenet," in her book on Haydn (1926), takes issue with Hadow, and conjectures that these may after all have been original melodies of Haydn which subsequently drifted into the popular consciousness and were thence collected by Dr. Kuhac. "During the time Haydn lived at Eisenstadt or Esterhaz, when his music resounded day and night in the castle and gardens of his prince, why should not his own airs or scraps at least of his

opening phrase, retouched and repointed the whole, giving it an added character and sparkle without changing its original spirit.

The Symphony opens with an introduction in D minor, in a plaintive mood which is quickly swept aside as the *allegro* brings the principal theme in D major. The composer obediently establishes the dominant key, but fools the conformists by disclosing no second theme, but modifications of the first. The new theme which at last appears is only episodic. The slow movement in G major develops ornamental variations upon its serene melody, in contrast to which there is a dramatic middle section. The bright minuet, restoring the key of D, is contrasted with a trio in B-flat in which scale passages predominate. The folk-like theme of the *finale* is first stated over a sort of drone bass on D. The second subject, given out by strings and bassoon, is contrived upon a descending scale. Haydn, who throughout the symphony has been at the top of his mastery in amiable surprises and adroit modulations, leads his hearers in this *presto* where he will. The music even rides along merrily in F-sharp major, without doing violence to traditional sensibilities.

An examination of past performances by this Orchestra reveals that, with a single exception, the twelve symphonies which Haydn wrote for Salomon in London have each been performed at the Boston Symphony concerts — some, it must be admitted, at very infrequent intervals.

There follows a list of the twelve London symphonies in the order as numbered by the London Philharmonic Society, together with the date of their most recent performance by this Orchestra:

		Last performance by this orchestra
1. C major	No. 97 (1791–2)	March 21, 1924
2. D major	No. 93 (1791)	November 16, 1900
3. G major ("Surprise")	No. 94 (1791)	March 19, 1937
4. B-flat major	No. 98 (1792	December 15, 1905
5. C minor	No. 95 (1791)	November 24, 1916
6. D major	No. 96 (1791)	(Not performed by this orchestra)
7. D major ("London")	No. 104 (1795)	April 1, 1932
8. E-flat major ("Drum Roll")	No. 103 (1795)	January 16, 1931
9. B-flat major	No. 102 (1794–5)	October 9, 1936
10. E-flat major	No. 99 (1793)	December 3, 1937
11. D minor ("Clock")	No. 101 (1794)	April 5, 1895
12. G major ("Military")	No. 100 (1794)	January 14, 1921

own melodies have stolen through the open windows and remained in the memories first of the people whose duty it was to interpret them, or who were obliged to hear them, and then of the scattered population of the surrounding country?" Hadow confutes this staunch defender of the originality of Haydn in a preface to her own book. "Which is more likely—that these were orally transmitted like all early folk songs and that Haydn found them and used them, or that the peasants 'heard them through the windows,' memorized them at a single hearing, fitted them to secular words, and carried them through the taverns and merry-makings of their native villages? Three of the melodies, for example, appear in the seventh Salomon symphony [No. 104] which was written for London after the Esterhazy Kapelle had been disbanded. Where and how could the villagers have come across them?"

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SYMPHONIC POEM, *"ACTAEON"*

By ALFRED ALESSANDRESCO

Born at Bucharest, August 14, 1893

"Actaeon" was composed in the year 1914 and first performed at the orchestral concerts in Bucharest in December, 1915. The piece won the Roumanian National Composition Prize established by Enesco. It has been played in other European cities. It figured upon the programmes of Enesco as guest conductor of the New York Philharmonic Symphony Society, January 5 of the present year.

THE Roumanian composer has chosen for his subject the myth of ancient Greece which describes the encounter of the hunter Actæon with the goddess Diana. While pursuing his quarry in the forest, he accidentally came upon Diana and her nymphs while they were bathing in a stream. The nymphs hastily interposed their own bodies to shield their mistress from the view of a man and mortal. But the angry goddess transformed Actæon into a stag, whereupon he was at once torn to pieces by his own dogs. The legend is to be found in the third fable of Ovid's "Metamorphoses." Lawrence Gilman refers to Actæon's "unintentional offense," and adds: "Was it not the wisest of social philosophers who defined a gentleman as 'one who never unintentionally gives offense'? Evidently Actæon was no gentleman."

The programmes of the New York Orchestra published a note from the composer in which he stated his aim "to adapt his music to classical symphonic form," and pointed out its resemblance to "the four parts of a true symphony."

"There is first a brief introduction," the composer has written, "which aims to suggest the calm of the forest before daybreak. This is followed by a rapid movement descriptive of the hunt.

"The second episode (*mouvement lent*) takes us to the valley where Diana and her nymphs are bathing.

"The third episode — the surprise — is a kind of scherzo. The nymphs gather hastily about the goddess to screen her with their bodies. Actæon is metamorphosed, and the furious pursuit of the doomed stag begins. The death of the stag who was once a mighty huntsman is delineated by a dissonance of the horns.

"A fourth part (*lente*), corresponds to the last phrase of the narrative as told by Ovid: '. . . and the forest long retained the echoes of the cries and moans of the young huntsman who was so audacious as to look upon the body of the superb Diana. . . .'"

Alfred Alessandresco obtained his first instruction as composer and as pianist from Alphonso Castaldi at the Conservatory in Bucharest. He went to Paris, where he studied at the Schola Cantorum under Vincent d'Indy, and at the *Conservatoire* under Paul Vidal. He returned to his own country and became conductor of the Royal Opera at Bucharest in 1921, to which post was added in 1926 the conductorship of the Philharmonic Orchestra of the same city. His compositions include two more symphonic poems, *"Didon,"* and *"Crépuscule d'Automne";* also a *Fantaisie Roumaine,* and a string quartet.

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SUITE FOR ORCHESTRA, No. 2 IN C MAJOR, *Op.* 20

By GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

Composed between August 12 and October 14, 1915, this suite had its first performance by the Symphony Orchestra at Bucharest in the following year. Its first performance outside of Roumania was at a concert of the Philadelphia Orchestra, February 19, 1926. It has been included upon the programmes of the composer as conductor of the New York Philharmonic–Symphony Society.

The orchestration includes two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, piano, harp, timpani and strings. The dedication is to "The Orchestra of the Ministry of Public Instruction of Bucharest, and to its Director, Démètre Dinico."

WHEN Roumania entered the World War in 1916, certain manuscripts and other irreplaceable treasures of Roumania were put in a sealed box which was sent to Moscow for safety. Several scores of Enesco, including the manuscript of his second suite, composed the year before, were entrusted to this box. After the turmoil of the Revolution, the box could not be found, and it seemed for years that the manuscripts had been lost. At last, in 1924, they were discovered in

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

FRIDAY AFTERNOON, MARCH 18
SATURDAY EVENING, MARCH 19

MONDAY EVENING, MARCH 21
TUESDAY AFTERNOON, MARCH 22

RICHARD BURGIN *Conducting*

MOUSSORGSKY.....“Une Nuit sur le Mont Chauve” (“A Night on Bald Mountain”), Orchestral Fantasy

LISZT.....Concerto in E-flat major, No. 1, for Pianoforte and Orchestra

D’INDY.....Symphony for Orchestra and Pianoforte on a French Mountain Song, *Op.* 25

RIMSKY-KORSAKOV.....Introduction and March from the Opera, “The Golden Cock” (After Pushkin)

SOLOIST
ROBERT CASADESUS

FRIDAY AFTERNOON, MARCH 25
SATURDAY EVENING, MARCH 26

SERGE PROKOFIEFF *Conducting*

PROKOFIEFF.....“Chout” (“Buffoon”), Ballet Suite, *Op.* 21

PROKOFIEFF.....Piano Concerto No. 1 in D-flat major, *Op.* 10
(The composer playing the piano part, Richard Burgin, conducting)

PROKOFIEFF.....“Peter and the Wolf,” An Orchestral Fairy Tale for Children, *Op.* 67

PROKOFIEFF.....“Romeo and Juliet,” Ballet, Second Suite, *Op.* 64

Moscow by the Ambassador from France. The manuscripts were duly returned to the composer through the efforts of the French Ministry of Fine Arts. Enclosed were, in addition to the present Suite, the Second Symphony, a quartet with piano, songs and works for piano solo, also sketches for a third orchestral suite. The composer has denied that his second suite makes use of any Roumanian folk themes. It is indeed based upon the 18th-century succession of the dance suite. The movements are as follows: Overture: *Allegro ben moderato,* 4-4; Sarabande: *Moderato sostenuto,* 3-4; Gigue: *Vivace, ma non troppo,* 6-8; Menuet Grave: *Ben moderato,* 3-4; Air: *Andante mesto,* 7-8; Bourrée: *Tempo di Bourrée.*

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

EIGHTH AND CLOSING CONCERT

Thursday Evening, April 28

at 8 o'clock

ROUMANIAN RHAPSODY IN A MAJOR, *Op.* 11, No. 1

By GEORGES ENESCO

Born at Cordaremi, Roumania, August 19, 1881

Georges Enesco composed two Roumanian rhapsodies which have been published — in A major and D major, respectively. Beethoven just played at a concert of Pablo Casals in Paris, February 16, 1908. The first of the rhapsodies has been performed by the Boston Symphony Orchestra, February 16, 1912,. March 6, 1914, December 10, 1915, October 19, 1917, and November 19, 1920.

This Rhapsody is scored for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two *cornets-à-piston,* three trombones and tuba, timpani, side drum, triangle, two harps, and strings. It is dedicated to B. Crocé-Spinelli.

THE composer has used authentic folk-songs of his country in this rhapsody. They are stated and repeated with intensified orchestration rather than developed. The first tune, which takes shape from fragmentary phrases of the clarinets and oboes, and reaches full statement by the strings, is succeeded by another melody in 6-8 rhythm, of rhapsodic character, given to the strings and interspersed with descending chromatic scales in the wood wind. A third theme is also set forth by the strings, punctuated by strokes on the cymbal. These tunes are made much of until the entrance of a fourth of more ponderous accents, where the almost invariable tonality of A major is relieved by the relative minor. There is still another tune in which the flutes have an elaborate accelerated passage. The Rhapsody draws to its close with lively and brilliant measures of dance-like character which are extensively used.

Mr. Enesco has this to say about musical origins in his country:

"Contrary to the general idea, Roumania is not a Slavic but a Latin country. Settled two thousand years ago, it has maintained its completely Latin character, in spite of its insignificant size, and though surrounded on every side by alien communities, Slavic and Teutonic. So entirely, indeed, has the preservation of its identity seemed to absorb its energies, that it has hitherto found little leisure for the cultivation of the arts. Most of the creative work by Roumanians has been done within the past fifteen years. Our music, curiously enough, is influenced not by the neighboring Slav, but by the Indian and Egyptian folk-songs, introduced by the members of these remote races, now classed as gypsies, brought to Roumania as servants of the Roman conquerors. The deeply oriental character of our own folk-music derives from these sources, and possesses a flavor as singular as it is beautiful."

The annotator of the Promenade Concerts in London has written

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interestingly on this same subject: "The Roumanian folk-music has not been exploited by modern composers to the same extent as that of the Eastern and Western Slavs. Roumania, which includes Moldavia and Wallachia, is inhabited by a race of Latin origin; therefore, fundamentally, we should expect to find music which has more in common with the French *pastourelles* and *complaintes* or the Italian *canti popolari,* than with the folk-songs of the neighbouring Slavonic countries. But the proximity of the Slavs, with their highly coloured, markedly rhythmical folk-tunes, has never been without a strong influence upon the melody of adjoining races, as the unprejudiced observer is forced to acknowledge when studying the history of music in Austria and eastern Germany; and we trace it clearly enough in the Roumanian popular tunes modified to a great extent by the gipsy element which plays almost as large a part in the Roumanian as in the Hungarian national life. The gipsy *Laoutari,* or lute-players, are indispensable at peasant weddings, christenings and burials; for the Roumanians, unlike the Russians, are not great at part-singing, and are content to have their music provided for them by these wandering minstrels. In 1865, Professor Wachmann made a collection of Roumanian folk-tunes, and his example has since been followed by Mikuli, H. Vacaresco, Kiriac, and others. There are conservatories at Bucharest and Jassy, but for a considerable period Roumanian composers produced music which was conventionally Italian rather than national in its nature. The later generation, of which Georges Enesco is a rising example, have shown themselves fully alive, however, to the beauties of their native melodies. These *doinas* (laments), with the two popular dance-forms, the *hora* and *sirba,* have great characteristic charm. The *doinas* are usually in the minor key, the melody being embellished with turns and shakes."

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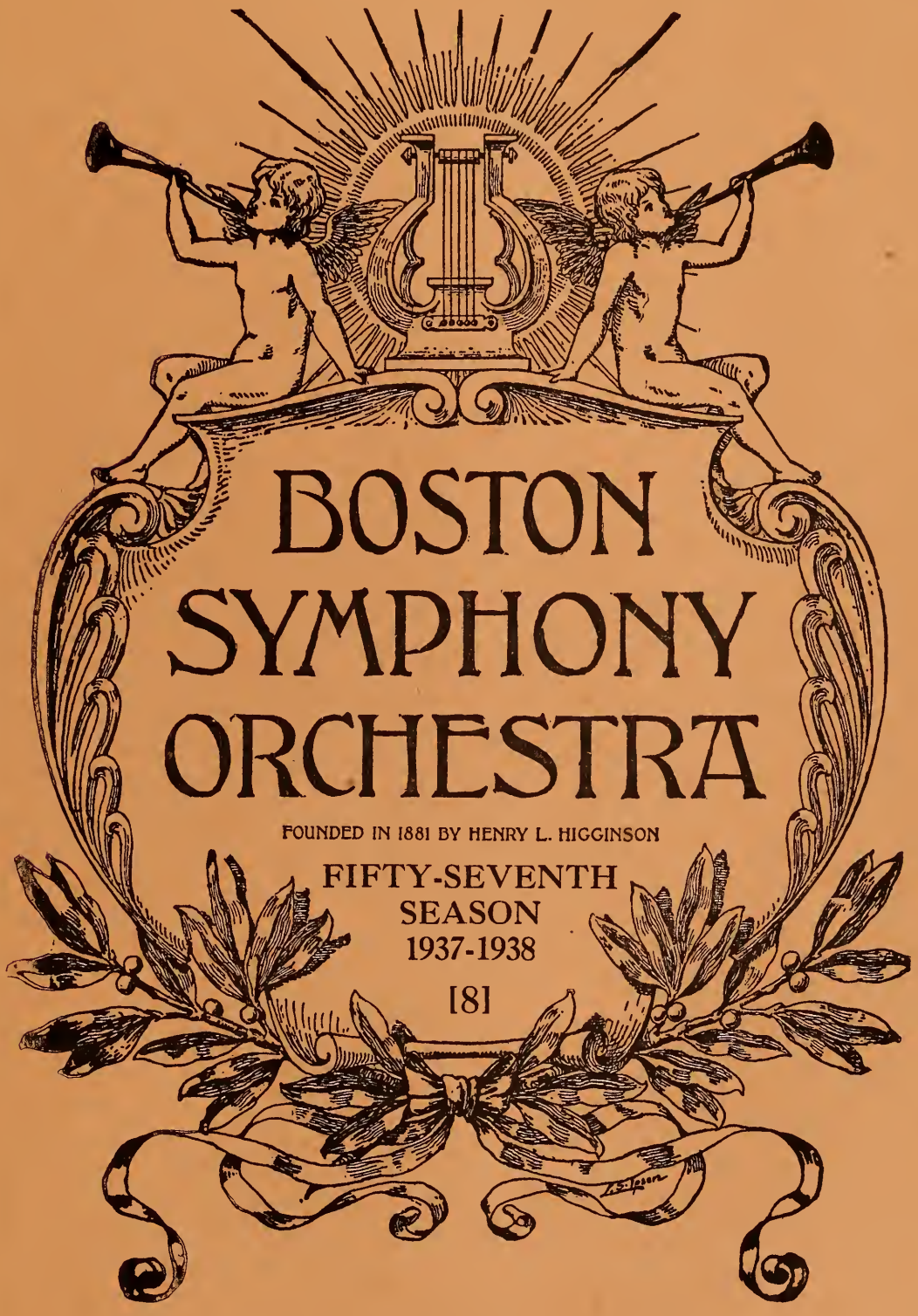
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SEASON
1937-1938

[8]

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at 8 o'clock

Boston Symphony Orchestra

[Fifty-seventh Season, 1937–1938]

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Eighth Concert

THURSDAY EVENING, *April* 28

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

EIGHTH CONCERT

THURSDAY EVENING, April 28

Programme

Beethoven Symphony No. 1 in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace; Trio
IV. Finale: Adagio; Allegro molto e vivace

Debussy Two Nocturnes

Nuages
Fêtes

INTERMISSION

Brahms Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

SYMPHONY NO. 1 in C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The original manuscript of this symphony has not been found, and there is no certainty as to when it was composed, but sketches for the *Finale* were found among the exercises in counterpoint which the young composer made for Albrechtsberger as early as 1795. It was on April 2, 1800, in Vienna, that this symphony had it first performance. It was published in parts at the end of 1801. The full score did not appear in print until 1820.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. It is dedicated to Baron van Swieten.

The most recent performance at the Boston Symphony concerts was on March 20, 1936.

BEETHOVEN, giving his first public concert in Vienna "for his own benefit," after making due obeisance to his forbears with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

The critic of the *Allgemeine Musikalische Zeitung,* while commending parts of the concerto and the Septet as a work of "taste and feeling," felt called upon to administer a mild rebuke upon the young man who had stepped out with rather too much temerity and confidence upon the hallowed ground of the symphony which Mozart and Haydn had cultivated in such careful and orderly fashion. The writer admitted in the symphony "much art, novelty, and wealth of ideas," but added: "Unfortunately there was too much use of the wind instruments, so that the music sounded more as if written for a wind band than for an orchestra."* It was after a performance in the more conservative Leipzig Gewandhaus about a year later that a critic found in the symphony "a caricature of Haydn pushed to ab-

* Professor Tovey agrees with this criticism, pointing out that Beethoven does lean upon the wind sections in this symphony, a not unnatural result of his considerable experience with *"Harmoniemusik"* at that time. It might also be that the critic was misled by an ill-balanced performance, for it was particularly bad.

surdity." Opinions such as these from Beethoven's contemporaries give pause to us of later days who are inclined to accept this particular first symphony as fundamentally docile to the traditions of the century which had just passed — bold in many matters of detail certainly, but even there not without precedent in the symphonies of Haydn.

The adverse criticisms rankled the proud and aspiring Beethoven, who, offering the symphony to Hofmeister, wrote: "As for the Leipzig O. [*Ochsen?*], let them just go on talking; *they* will never by their chatter confer immortality on anyone, neither can they take it away from anyone for whom Apollo has destined it." This was in January, 1801. In April he wrote imperiously to the firm of Breitkopf and Härtel, who had a proprietary interest in the *Allgemeine Musikalische Zeitung:* "Advise your critics to exercise more care and good sense with regard to the productions of young authors, for many a one may thereby become dispirited, who otherwise might have risen to higher things." Beethoven had the satisfaction of praise from this journal which in 1805 called this symphony "a glorious production, showing extraordinary wealth of lovely ideas, used with perfect connection, order, and lucidity." The satisfaction was sometimes dubious, as when the First Symphony was extolled at the expense of his later ones.

Beethoven, anxious to make his mark in the world as a composer in the larger forms, had at this time his first two piano concertos and the symphony to offer for publication, and accordingly proposed one of them, together with the septet and the piano sonata, Op. 22, to Hofmeister, at that time partnered with Kühnel in the house which was later known as "Peters." Hofmeister was then a Kapellmeister in Leipzig, and Beethoven addressed him as "my dear brother in art." He offered the brace of compositions for the equivalent of $140, of which the symphony was listed at $50. "Perhaps you will be astonished," he wrote, "that I make no difference between a sonata, a septet and a symphony, but I make none because I think that a symphony will not sell so well as a sonata, although it should surely be worth more." Fixing the total price at "seventy ducats," he wrote: "I do not understand any other money than Viennese ducats; how many thalers and gulden that make is no affair of mine, for I am a bad *business* man and reckoner." Beethoven spoke the sober truth about his abilities as a business man. Even at this early stage of his dealings with publishers, he was negotiating simultaneously with two publishing houses in Leipzig, and making terms for the Septet over which he was already involved with Salomon in London.

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The introductory *Adagio molto,* only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended in-

troductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation recalls his not too distant studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo — it is a scherzo indeed of doubled tempo — *allegro molto e vivace.* Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale,* in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The movement with its key progressions, its swift scale passages, its typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

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Berkshire Symphonic Festival

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by the

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SERGE KOUSSEVITZKY, *Conductor*

August 1938

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I HAVE been asked by the Trustees to express their gratitude to the members of our Society for the very material assistance which has resulted from their interest in the fortunes of the Orchestra and for the encouragement which their enthusiasm engenders. A list of the members of the Society of Friends of the Boston Symphony Orchestra as of April 12, 1938 is bound into this programme book.

Members are reminded that there is still time for gifts to count in the results for the current Season and the list may serve as a guide to them in interesting their friends to enroll as members of this very useful Society.

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In addition to those whose names are listed above, several others have been good enough to enroll as Friends of the Orchestra during the current year, but have requested that their names be not listed.

TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra, as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and,

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.* *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's "Louise," which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' — only vistas and horizons."

* *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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WEDNESDAY, MAY 4

Opening Night of the Fifty-third Season

85 SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor

Programme

GEORGIAN MARCH from the "Caucasian Sketches" Ippolitov-Ivanov
OVERTURE to "The Merry Wives of Windsor" Nicolai
SPRING (String Orchestra) Grieg
BACCHANALE from "Samson and Delilah" Saint-Saëns

JOYEUSE MARCHE Chabrier
DANCES of Galanta Kodaly
DELIRIEN, Waltzes Josef Strauss
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

FANTASY, "Snow White and the Seven Dwarfs" Churchill-Bodge
SWING STUFF McBride
Solo clarinet: MANUEL VALERIO
(First performance)
FIRST HUNGARIAN DANCE Brahms

REFRESHMENTS **SMOKING**

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved

* She had teasingly upbraided him for spelling "symphony" with an "f."

LIST OF WORKS

Performed at these Concerts

DURING THE SEASON 1937-1938

ALESSANDRESCO	Symphonic Poem, "Actaeon"	VII March 17
BACH, J. S.	Brandenburg Concerto No. 6 in B-flat major (Edited by Felix Mottl) (Violas concertante: JEAN LEFRANC and LOUIS ARTIERES; Violoncellos: JEAN BEDETTI, ALFRED ZIGHERA, JACOBUS LANGENDOEN)	III November 25
BACH, C. P. E.	Concerto in D major for Stringed Instruments (Arranged for Orchestra by Maximilian Steinberg)	II November 4
BEETHOVEN	Symphony No. 3 in E-flat major, "Eroica," *Op.* 55	I October 14
	Symphony No. 7 in A major, *Op.* 92	V January 13
	Symphony No. 1 in C major, *Op.* 21	VIII April 28
BOCCHERINI	Suite for Strings (I — Grave; II — Minuetto; III — Rondo)	V January 13
BRAHMS	Symphony No. 2 in D major, *Op.* 73	VIII April 28
CHAUSSON	Symphony in B-flat major, *Op.* 20	III November 25
DEBUSSY	Two Nocturnes ("Nuages"; "Fêtes")	VIII April 28
DUKAS	"L'Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo (after a ballad by Goethe)	V January 13
ENESCO	Suite for Orchestra, No. 2	VII March 17
	Roumanian Rhapsody, No. 1 in A major, *Op.* 11	VII March 17
HAYDN	Symphony in E-flat, No. 99	VI February 17
	Symphony in D major, No. 104	VII March 17
HILL	Symphony No. 3 in G major, *Op.* 41	IV December 16
MENDELSSOHN	Symphony No. 3 in A minor, "Scotch," *Op.* 56	IV December 16
MOZART	Symphony in A major No. 29 (Koechel No. 201)	IV December 16
POOT	Symphony *	III November 25
PROKOFIEFF	"Lieutenant Kije." Orchestral Suite, *Op.* 60 *	I October 14
RAVEL	"Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces	VI February 17
	"Daphnis et Chloé." Ballet; Orchestral Excerpts (Second Suite)	VI February 17
ROSSINI	Overture to "Semiramide"	V January 13
ROUSSEL	Symphony in G minor, *Op.* 42	II November 4
SAINT-SAËNS	Concerto No. 2 in G minor for Pianoforte, *Op.* 22 (Soloist: ELLY KASSMAN)	VI February 17
STRAUSS	"Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner — in Rondo Form," *Op.* 28	I October 14
SIBELIUS	Concerto for Violin and Orchestra in D minor, *Op.* 47 (Soloist: ORREA PERNEL)	II November 4
WAGNER	Prelude to "Die Meistersinger von Nurnberg"	II November 4

* First performance in the United States.

RICHARD BURGIN conducted November 25; DANIELE AMFITHEATROF, January 13; GEORGES ENESCO, March 17.

about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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TUESDAY EVENING, *October* 19

with historical and descriptive notes by

JOHN N. BURK

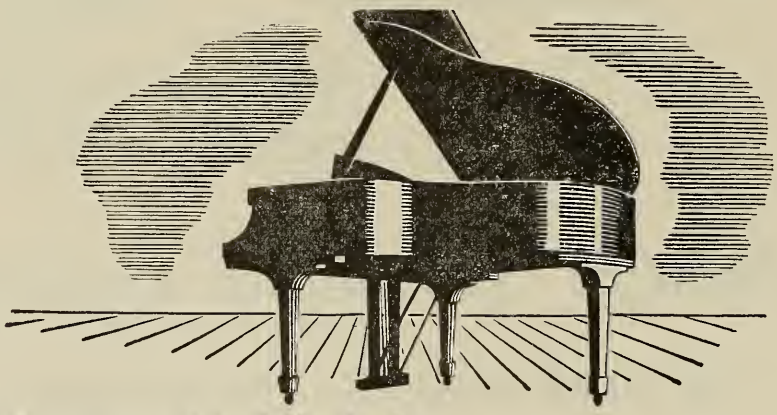
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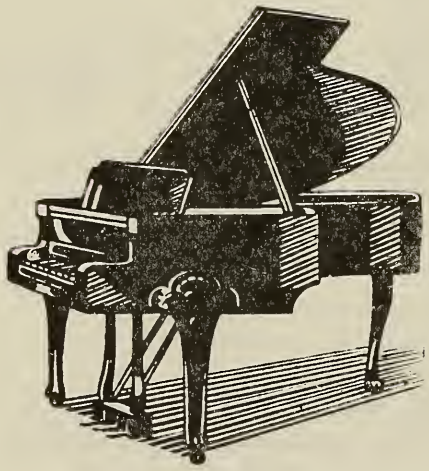
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BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; trio
IV. Finale: Allegro molto

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I. Birth of Kije
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SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

"I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heiligenstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.* Con-

*There are indications that the Eroica was a veritable "rebound" from the Heiligenstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heiligenstadt, and we know that he was back in Vienna in November.

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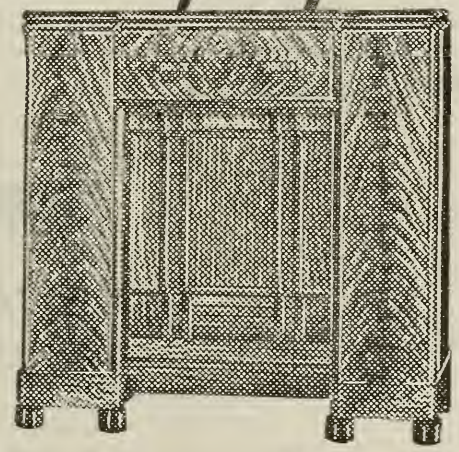
templating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony – these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heiligenstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

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fusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale – forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Not fugitive legends, based on the too fertile memories of his friends, but certain definitely established facts surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later on the score) of the "Eroica"; "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concert. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

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Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellshaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score.*"* The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several pri-

* Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

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vate or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse Laune"*) introduces the principal theme in the original key against the dominant B-flat – A-flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? – it sounds infamously false!' I think I came pretty

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close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."

Schindler tells us that the Symphony was officially considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime solemn Funeral March; (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers — it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Symphony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Sym-

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phony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the 'Eroica' and Seventh Symphonies, which seem to have been introduced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.' "

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The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, timpani, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

THE film "Lieutenant Kije" is not known in this country, but a description of its subject kindly supplied by Nicolas Slonimsky will help toward an understanding of the spirit of the music: "The subject of the film is based on an anecdote about the Czar Nicolas I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an



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officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, and occasionally other instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow—
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of this movement suggests that Kije was subject to sentiment in his

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nuptials as well as his wooing, while never forgetting that he was a soldier.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The piece ends with the voice of the muted cornet vanishing in the distance.

The suite was performed at a Lamoureux concert in Paris, Febru-

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ary 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

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The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich, the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896. The last performance was October 18, 1935.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snaredrum, bass drum, cymbals, triangle, a watchman's rattle, strings.

At first, Strauss was inclined to let the title: "*Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform*" stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to '*Eulenspiegel*'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two '*Eulenspiegel*' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes; the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

THE FIRST CRITICS OF "TILL EULENSPIEGEL"

THE abuse that fell upon the head of "Till Eulenspiegel" when the piece was new is less difficult to understand when one stops to think of the punctilious and well-behaved musical world of 1895 into which Strauss suddenly dropped his outrageous rogue. The squealing and squirming music, appearing on a typical programme of the nineties (its innocuous companions at the first Boston performance, February 21, 1896, were a fantasia, "Midnight at Sédan" by Zöllner and a Violin Concerto of Moszkowski) must have had somewhat the effect, as Lawrence Gilman once wrote, of "a lightning bolt at a family reunion."

A glance at the newspaper reports of some of the first "Till" performances will give some idea of the general consternation the piece must have caused. The first American performances were brought to pass by Emil Paur and the Boston Symphony Orchestra in Boston and New York (February, 1896), and in other cities on tour. The "musical joke" had gone the rounds of Europe. The young German composer, "brilliant but erratic," was not without fame and esteem in these cities — but the reviews showed no glimmer of consciousness that a masterpiece had had its first hearing. Most of the critics gave it a grudging paragraph near the bottom of the column, after lengthy dis-

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sertations on the "novelty" by Zöllner and the performance by the violinist Emile Sauret of the concerto of Moszkowski. Most were agreed that Strauss had prodigious skill, however misguided, and all praised the virtuoso performance which Paur led.

One critic in Boston referred to the new work as "a trifle from Strauss — a nerve-distracting piece — worth a hearing, however, because of the composer." Another called it "a blood-curdling nightmare," and another "— a musical obscenity, an inexplicable hodge-podge, which should not have been heard at this concert, neither at any respectable concert. The tone picture, with all its abnormal and hideously grotesque proportions, is that of a heavy, dull, and witless Teuton. The orchestration of the work is sound and fury, signifying nothing. The very worthiest novelty of the concert was the concerto by Moszkowski." Still another: "A noisy, nerve-destroying, heavy piece of work, weak in ideas and strong in energy; a sketch of Beardsley set to music, crude in color, confusing in design, and utterly unlovable." A critic of some standing raised a voice of protest: "Strauss seems to have thought he could imitate Eulenspiegel by playing a practical joke on the general public. Why should such things be given at a Symphony concert?"

In New York also there was marked applause, which was taken as intended for the performance rather than the piece. One critic called Strauss "a man of enormous talent who says nothing in an unparalleled manner." Two further criticisms shall suffice:

"Strauss has made an elaborate and intricate piece of work, very unique and very charming to listen to, though it is often painfully noisy, and its interjectional, spasmodic, jerky character makes it trying to follow in certain portions."

"There was no doubt about the humor of it all: it would have made even a doctor of music laugh. But it was a vast and coruscating jumble of instrumental cackles for all that. — A horrible example of what can be done with an orchestra by a determined and deadly decadent."

Similar opinions seem to have been freely expressed in Europe. Dr. Hanslick, who, true to his colors, delivered an invective against each of the Straussian tone poems as it appeared, called "Till" — "frankly a crazy piece, in which each witty idea is followed by another which jumps on its head to break its neck. It is a mistake to look on this immoderate and masterless chase of pictures as an overflowing of youthful creative power, the dawn of a great new art: I can see in it only the exact opposite: a product of subtly calculated decadence." In this way did the word "decadence," compounded of resentment and unease, pursue Strauss for years, until it finally evaporated, like all myths.

Behind the impudent and leering Till, some discerned the brazen

face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets, in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

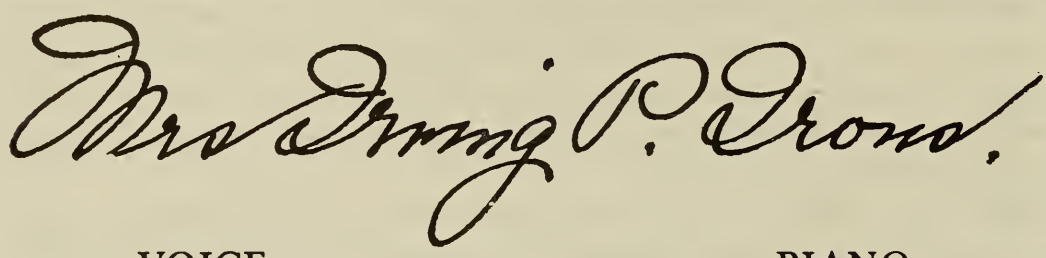
The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an honest rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his heavy complex of counterpoint.

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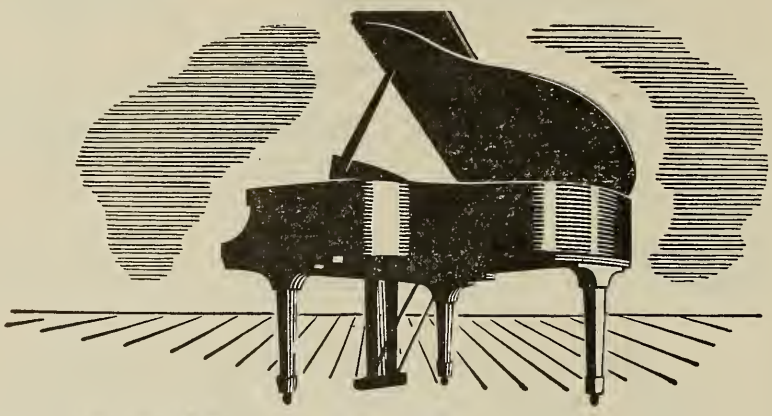
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STANISLAUS, H.

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VALERIO, M.
MAZZEO, R.
E♭ Clarinet

Bassoons

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PANENKA, E.
LAUS, A.

Piccolo

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MIMART, P.

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Horns

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SHAPIRO, H.
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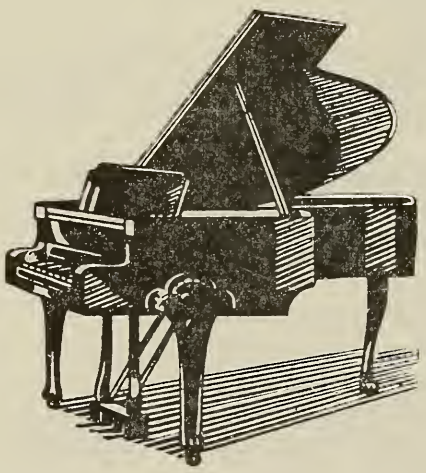
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Programme

SCHUBERT Symphony in B minor ("Unfinished")

I. Allegro moderato
II. Andante con moto

MOZART Concerto for Piano in D minor (K. No. 466)

I. Allegro
II. Romanza
III. Rondo

INTERMISSION

SIBELIUS Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

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SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert composed his Symphony in B minor in the autumn of 1822. It was first performed at a concert by the "Friends of Music Society" in Vienna, December 17, 1865 — thirty-seven years after Schubert's death.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he perceived after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony was in no condition of obedi-

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ence to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Some have thought that Schubert may have been under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year; others have supposed some secret love affair. These questions may remain with the romancers, literary and dramatic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

The bare facts of Schubert's "Unfinished" Symphony are soon told. He wrote it for the Music Society of Gratz in 1822, in acknowledgment for having been voted an honorary member of the Society. He gave the manuscript to Anselm Hüttenbrenner, the director of the

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Society and, so far as records show, neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and attempted (unsuccessfully) to produce his friend's latest opera "Alfonso and Estrella" at Gratz in this year, seems to have done nothing at all about the symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance in Vienna, in 1865.

Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner, of Gratz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the

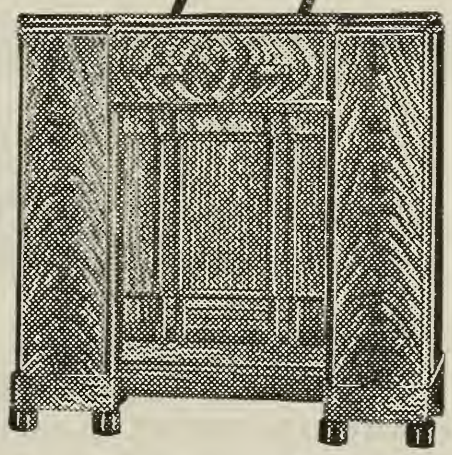
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Gesellschaft der Musikfreunde concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been an obligation firmly tied to the Schubert manuscript. Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which it had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of a thousand Schubert manuscripts. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839, published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic and wondered whether by some rare stroke of luck it might prove another such as the C major symphony. A reduction for piano duet was brought forth and shown to "the initiated" among their friends.

At length, in 1865, Herbeck had occasion to stop at Gratz, where he sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove difficult. Herbeck sat down in a neighboring inn where, he

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learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesellschaft* concert in Vienna, December 17, 1865. The programme duly opened with an overture ("new"), of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

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CONCERTO IN D MINOR FOR PIANOFORTE (K. No. 466)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Written in 1785, this concerto was first performed in Vienna by its composer. It is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The Concerto was performed in Boston at a Theodore Thomas concert, October 8, 1870. Anna Mehlig, who was the soloist, again played the work with the Harvard Musical Association, January 5, 1871. The first performance at the concerts of the Boston Symphony Orchestra was in Boston, February 20, 1886, Mrs. H. H. A. Beach, pianist. It was performed April 23, 1915, when Ossip Gabrilowitsch was the soloist.

The cadenzas of Beethoven will be played in the present performance.

MOZART counted upon the Lenten season in Vienna, when the theatres were closed, as a favorable time to give concerts and obtain a long and profitable list of subscribers, and thought nothing of preparing a new score, usually a concerto, for each weekly concert. At the first (February 11) of the series which were given in the season of 1785 on the Mehlgrube, he brought forward this concerto in D minor.

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Mozart's father, who was in Vienna and of course heard the concert, wrote afterwards about it to his daughter Marianne at Salzburg. He had visited the copyist with Wolfgang on the eve of the concert and found him still at work upon the parts. Mozart therefore could not even try over the final rondo, for he had barely time to read the copyist's script for final correction.

"A great number of persons of rank were assembled," wrote Leopold of the affair itself. "The concert was incomparable, the orchestra most excellent. In addition to the symphonies, a female singer from the Italian theater sang two arias, and then came the magnificent new clavier concerto by Wolfgang."

This concerto is the eighteenth in order of the twenty-five piano concertos which Mozart wrote, exclusive of those written for two pianofortes. It is the first which he composed in a minor key, "the particular key," as Eric Blom has noted, "in which he was later to express Donna Anna's agitated grief, the ghostly appearance of the stone guest and the vengeful passion of the Queen of Night."

"The Concerto begins with a shudder, and the first movement is full of unhappy commotion. Even the convention that the second subject in a sonata-form movement in a minor key should at first appear in the relative major and later in the tonic minor helps to intensify

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the drama: it is as though a false promise of relief were mockingly revealing itself as a tragic delusion. The romance is in rondo form, with its beautifully suave tune turning up again and again, rather too often for those who have become very familiar with it, but with tastefully unemphatic differences in treatment. The wild middle episode in G minor is like a sudden fit of raving despair. Even in the *rondo-finale* the music remains stressful. It has a kind of unhappy restlessness, relieved by a major second subject of ineffable grace. This again proves a delusion when it returns in the minor; but only a temporary one, for presently, in an enchanting coda, the music clears into D major and the second subject triumphs in a sunny outburst of happiness, with wood wind, horns and trumpets answering each other with a supplementary phrase of the utmost good-humour. After all, Mozart remembered, this was a concerto, a piece meant to entertain, and feeling that he had done enough to startle his polite hearers with his most impassioned music, he relieved them at the end and let them go away emotionally relaxed, as he was to do again a little later with an opera in D minor (*Don Giovanni*) that also has a cheerful coda in D major."



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BORN in California, Martha Baird showed precocious ability as a pianist and appeared in public concert in Los Angeles at the age of eight. She went to Boston and studied under George Proctor, and later to Berlin where she was a pupil of Artur Schnabel. She appeared as soloist with the Boston Symphony Orchestra in Cambridge on February 12, 1920, playing the Fifth Concerto of Saint-Saëns. She toured as assisting artist to Dame Nellie Melba. Going abroad, she gave many concerts in England, appearing with the orchestras of London as well as giving recital tours. She also played with the Philharmonic Orchestra in Berlin. Returning to this country, Miss Baird again appeared with the Boston Symphony Orchestra in Boston, December 2, 1929, playing Schumann's Concerto. She made three tours to the Pacific Coast, and gave a series of all-Chopin recitals in New York in January, 1931.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

TO THE confusion of the early (and non-Finnish) commentators who ascribed "gloom" and "dark landscapes" to the Second Symphony, it has become apparent in the recent translated life of Sibelius by Karl Ekman that the work was begotten, not in the midst of a Finnish winter, but in a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition — but

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what was far more important — he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words

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cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as

1890 Sibelius was drawn into a youthful circle in Helsingfors, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. *The vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elemen-

tary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full tide. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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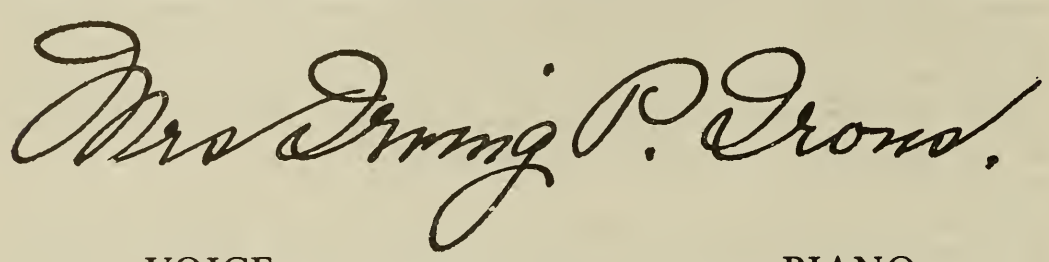
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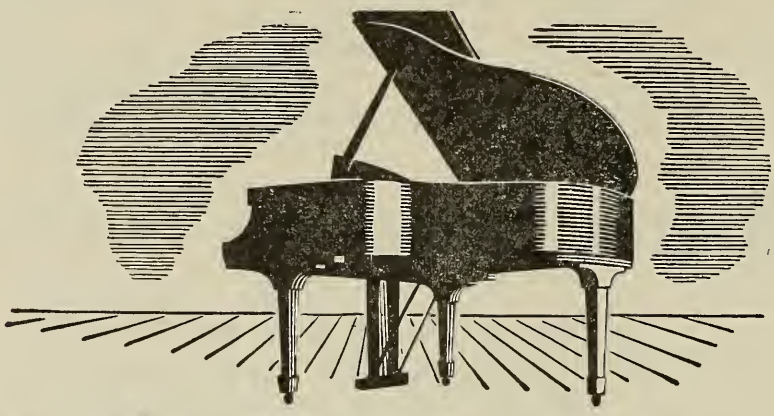
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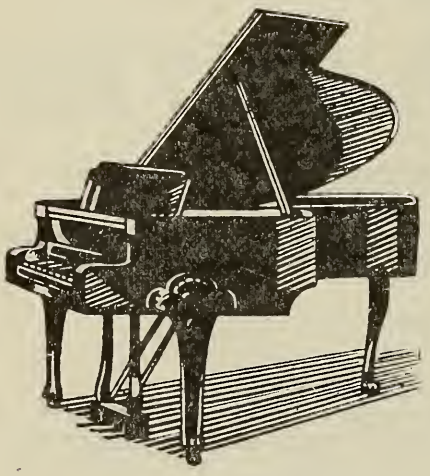
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March 7, 1875–December 28, 1937

RAVEL.....“Le Tombeau de Couperin,” Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

BRAHMS.....Concerto for Violin in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

INTERMISSION

RAVEL....“Ma Mère l'Oye” (“Mother Goose”) Five Children's Pieces

I. Pavane de la Belle au Bois Dormant
(Pavane of Sleeping Beauty)
II. Petit Poucet
(Hop o' My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnete, Empress of the Pagodes)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
(The Fairy Garden)

RAVEL.....“Daphnis et Chloé,” Ballet: Orchestral Excerpts (Second Suite)

Lever du Jour – Pantomime – Danse Générale

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The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year. The most recent performance was on March 8, 1935.

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Ravel, according to Mr. Edwin Evans, "is fond of looking at a style or a period, as it were, with his head on one side, and speculating what is to be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

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The composer was engaged on this particular project, first conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917, that Ravel resumed and completed his piano pieces. There were six movements – Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *Vif,* 12-16; the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon,"* assez vif,* 2-4.

* "Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: 'I have heard a dancing master say that the name of this dance came from that of its inventor, who was called "Rigaud." ' Mistral states that this Rigaud was a dancing-master at Marseilles. The word 'rigadoon' came into English literature as early as 1691. There is a verb 'rigadoon.' Dr. Oliver Wendell Holmes in 'Elsie Venner' uses it: 'The Doctor looked as if he should like to rigadoon and sashy across as well as the young one.' " P. H.

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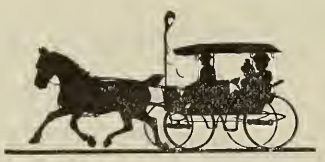
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CONCERTO IN D MAJOR FOR VIOLIN, *Op.* 77

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

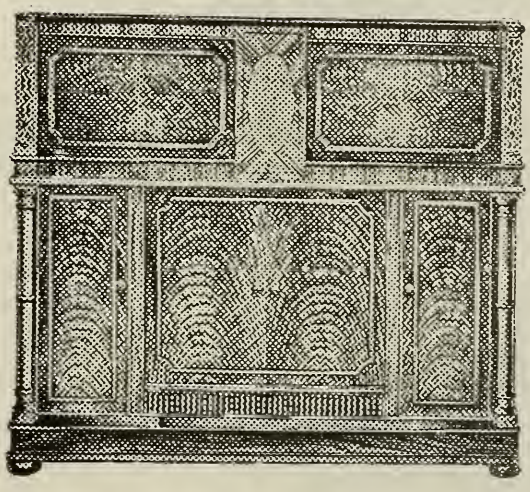
The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April 15, 1893, February 13, 1897, December 29, 1900); Maud MacCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931). Bronislaw Huberman performed it at a Tuesday afternoon concert, December 18, 1934; Jascha Heifetz (December 17, 1937).

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto – like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with sym-

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phonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos — for its high musical content, and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the vio-

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

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lin, nor *for* the violin, *with* orchestra; but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say etymologists, derives from the Latin *"certare,"* to strive or wrestle.

~

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the Violin Concerto* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

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the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general – the familiar and infinitely cherished "poetic" Brahms.

"This concerto for violin is now more than half a century old," writes Lawrence Gilman in an analysis which is informative yet characteristically free from dry dissection. "It is still fresh, vivid, companionable – unaged and unaging.

"The main theme of the first movement (*Allegro non troppo,* D major, 3-4) is announced at once by 'cellos, violas, bassoons, and horns.

"This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato,* furnish the thematic material of the first movement. The violin is introduced, after almost a hundred

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measures for the orchestra alone, in an extended section, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is unforgettable.

"This feature is even more pronounced in the second movement (*Adagio,* F major, 2-4), where the solo violin, having made its compliments to the chief subject (the opening melody for oboe), announces a second theme, which it proceeds to embroider with captivating and tender beauty. Perhaps not since Chopin have the possibilities of decorative figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without ornateness, florid without excess; these arabesques have the dignity and fervor of pure lyric speech.

"The *Finale* (*Allegro giocoso, ma non troppo vivace,* D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage work, double-stopping, arpeggios. Also there is much spirited and fascinating music — music of rhythmical charm and gusto."

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("Mother Goose," Five Children's Pieces)

By Joseph Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor), and the most recent April 30, 1937.

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

THE French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and

Of Symphonies and Sirens

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which her son-in-law, Thomas Fleet (as gossips have said, in desperation at her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

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at the Théâtre des Arts, Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse rouet, et scène."* Following the five tableaux there came, as an apotheosis, *"Le Jardin Féerique."* The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodes."* The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obso-

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lete in the English language. A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

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IV. *"The Conversations of Beauty and the Beast."* Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."
"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden."* Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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By Joseph Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *"Daphnis et Chloé"* was composed in 1910, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting). The most recent performances in the Friday and Saturday series was March 8, 1935.

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings.

From the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloé" until the season of 1912, when it was mounted at the Châtelet, Nijinsky and Karsavina dancing the title parts. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. The music has found its lusty survival in the concert hall.

A romance by Longus was the basis of Fokine's scenario. The designer of scenery and costumes was Léon Bakst.

The Second Suite is thus identified with the ballet:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis

as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

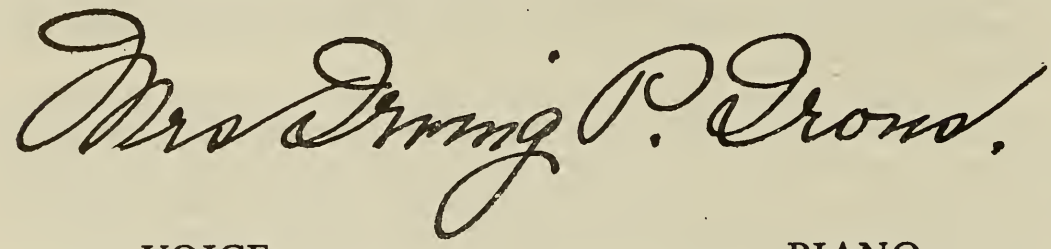
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RAVEL.....Concerto for Piano and Orchestra

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RAVEL...“Ma Mere l'Oye” (“Mother Goose”) (Five Children's Pieces)

RAVEL.“Daphnis et Chloé,” Ballet; Orchestral Excerpts(Second Suite)

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SATURDAY EVENING, JANUARY 29, *at* 8:15 *o'clock*

RAVEL.....“Le Tombeau de Couperin,” Suite

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TUESDAY EVENING, *March* 1

with historical and descriptive notes by

JOHN N. BURK

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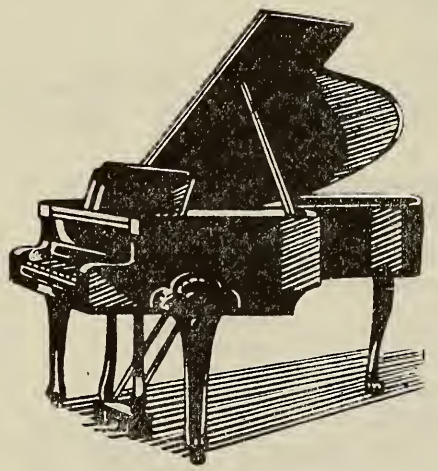
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Programme

HAYDN Symphony in E-flat, No. 99

I. Adagio; Vivace assai
II. Adagio
III. Menuetto (Allegretto)
IV. Vivace

TCHAIKOVSKY Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment, *Op.* 33

INTERMISSION

SAINT-SAËNS Symphony in C minor, No. 3, *Op.* 78

I. Adagio. Allegro moderato; Poco adagio
II. Allegro moderato; Presto; Maestoso; Allegro

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SYMPHONY IN E-FLAT MAJOR, No. 99 (No. 10 of the London Series)

By Joseph Haydn

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was the tenth of the series of twelve which Haydn composed for performance in London for the concerts of Johann Peter Salomon.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The first performance in Boston was by the Harvard Musical Association on February 1, 1872, Carl Zerrahn conductor. It was performed at the Boston Symphony concerts on January 30, 1886, under Wilhelm Gericke, and by Dr. Koussevitzky, October 22, 1926, February 21, 1936 and December 3, 1937.

THIS symphony was designed by Haydn for his second visit to England, written in Vienna in 1793 in the interval between his two journeys to the British capital, and duly performed in London in 1794 or 1795. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the

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subscription series which he arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As almost without exception in his London symphonies, Haydn

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opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his *vivace assai.* The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the *finale.* The adagio, in G major, opens with a theme for the first violins, *cantabile,* which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, *allegretto,* based upon a simple descending chord of E-flat. In the trio the oboe, *cantabile,* is combined with the strings. The final rondo, *vivace,* brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to *adagio* and played by the first violins, before the coda.

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Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon are not only the greatest of his orchestral works, but those also in which we can most clearly trace the effect of his intercourse with Mozart. Dr. Pohl especially notes the influence of the Jupiter Symphony both in the richer orchestration and in the freer uses of episode and incident:

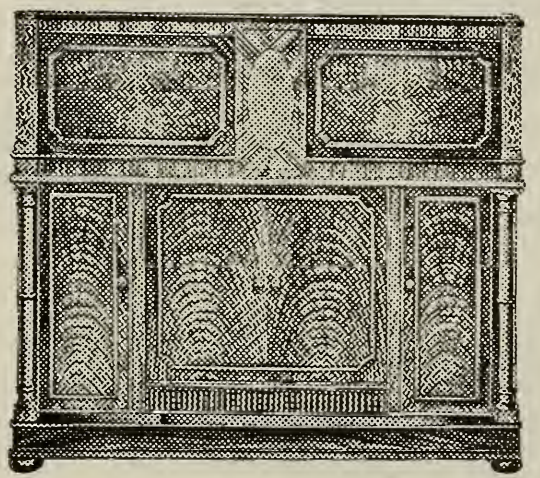
"The minuets, far different from Mozart's courtly dance-measures, have all his old rustic drollery and humor, the rhythms have all his old incisiveness of touch, the folk-tunes that he loved grow thick along the wayside.* The melodies of his own sowing are unmistakable in hue and shapeliness. And the music is all suffused with a sense of mellowness and maturity, of long experience and an old age honorably won; it is too serene for passion, too wise for sadness, too single hearted for regret; it has learned the lesson of life and will question its fate no further."

* Mr. Hadow discusses the "folk" aspect of Haydn's music in his book, "A Croation Composer: Notes toward the study of Joseph Haydn."

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VARIATIONS ON A ROCOCO THEME FOR VIOLONCELLO
WITH ORCHESTRAL ACCOMPANIMENT, *Op.* 33
By PETER ILYITCH TCHAIKOVSKY

Born at Votkinski in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Tchaikovsky composed his Variations late in the year 1876. They were probably first performed on June 8, 1879, at Wiesbaden by Wilhelm Karl Friedrich Fitzenhagen, the virtuoso to whom they were dedicated.

The first performance by the Boston Symphony Orchestra was on October 31, 1908, when Alwin Schroeder was soloist. The most recent performance at these concerts was March 7, 1919, Joseph Malkin soloist.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

ON THE eve of 1877, the year which produced the Fourth Symphony and "Eugene Oniegin," Tchaikovsky composed these Variations for the Violoncello. December, 1876, is given in the English translation of Modeste Tchaikovsky's life of his brother as the month in which they were written. Tchaikovsky had composed his *"Marche Slave"* and his fantasia "Francesca da Rimini" earlier in the year. In the same winter, he planned an opera on the subject of Shakespeare's "Othello," and gave up this project with reluctance. However, he soon became still more deeply absorbed in the setting of Pushkin's poem, "Eugene

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Oniegin," for the stage. Tchaikovsky dedicated his "Variations on a Rococo Theme" to his colleague Fitzenhagen (1848–90), who was instructor for violoncello at the Conservatory in Moscow, and first 'cellist of the Imperial Musical Society. He was a member of the string quartet which first performed Tchaikovsky's Second Quartet in Moscow.

The work consists of an original theme with seven variations. After a short introduction, the 'cello gives forth the theme in A major *moderato semplice.* The first two variations are in the same tempo; the third is marked *andante sostenuto;* the fourth, *andante grazioso;* the fifth, *allegro moderato;* the sixth, *andante;* the seventh, with its coda, *allegro vivo.*

Discussing the implication of the term "Rococo" as used by Tchaikovsky, E. Markham Lee, in his life of the composer, has this to say: "The term Rococo . . . refers to *manner,* and it is a term borrowed from architecture, where it refers to a highly ornamental period, denoting a certain impress derived from the study of a school of thought foreign to that of the artist's own natural groove. One would therefore not expect the theme of this set of variations, although original, to be in Tchaikovsky's own distinctive style, nor is it really so, exhibiting rather a dainty Mozartean grace and simplicity together with a certain rhythmic charm."

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RAYA GARBOUSOVA

RAYA GARBOUSOVA was born in 1909 in Tiflis, Caucasia. Music was about her in her childhood, for her father was Professor of the Tiflis Conservatory of Music, and a member of the Symphony Orchestra there. At the age of nine, Miss Garbousova entered the State Conservatory of Music, studying the piano, but soon made the 'cello her instrument. She soon graduated with honors as a 'cellist, and was sent to Moscow under a Georgian scholarship. While still a young girl, Raya Garbousova made concert tours in Russia, and eventually extended her engagements to include each principal country of Europe.

In this country she has appeared with the orchestras of Philadelphia and Detroit and with the Boston Symphony Orchestra in Boston.

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CRITICAL LISTENING

By WILLIAM WALTON

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

IT may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like

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tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it, on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious

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SERGE KOUSSEVITZKY, *Conductor*

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Thursday	Evening	Mar. 10 at 8.45	Carnegie Hall	New York
Friday	Evening	Mar. 11 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Mar. 12 at 2.30	Carnegie Hall	New York
Thursday	Evening	Mar. 17 at 8.00	Sanders Theatre	Cambridge
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Saturday	Evening	Mar. 19 at 8.15	Symphony Hall	Boston
Monday	Evening	Mar. 21 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Mar. 22 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Mar. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 26 at 8.15	Symphony Hall	Boston
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listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores,

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here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest

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our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the construction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.

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Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Composed for the London Philharmonic Society, this symphony was first performed by that orchestra in London, May 19, 1886, under the composer's direction. It was first heard in Paris and America in the following season (the American performance was at a concert of the Philharmonic Society in New York, Theodore Thomas conductor, February 19, 1887). The first performance in Boston was by the Boston Symphony Orchestra, February 16, 1901. Saint-Saëns conducted this symphony at a special concert of this orchestra in Boston, November 26, 1906. After his death, the *Adagio* was played (December 23, 1921) in his memory.

The Symphony is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, organ, piano (four hands), and strings. It is dedicated to the memory of Franz Liszt.

THE following analysis was prepared by the composer for the initial performance in England:

"This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the *Adagio,* and the *Scherzo* is connected after the same manner, with the *Finale.* The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"After an introduction *Adagio* of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the *Adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio.* This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed

in the *Presto*. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). The repetition of the *Allegro moderato* is followed by a second *Presto,* which at first is apparently a repetition of the first *Presto;* but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Maestoso* in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with the full strength of the orchestra. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work.

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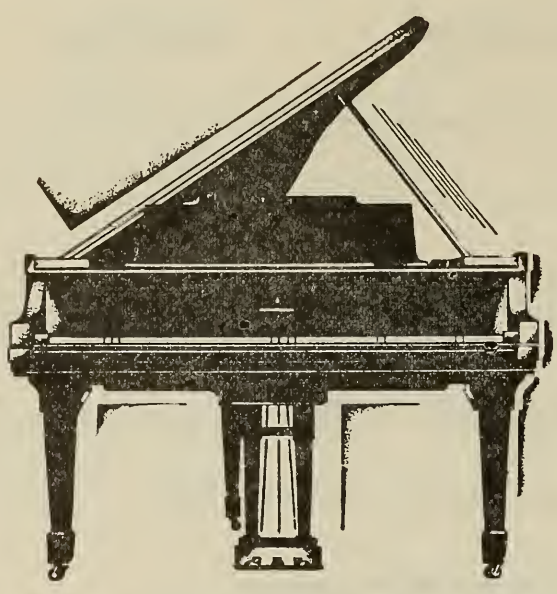
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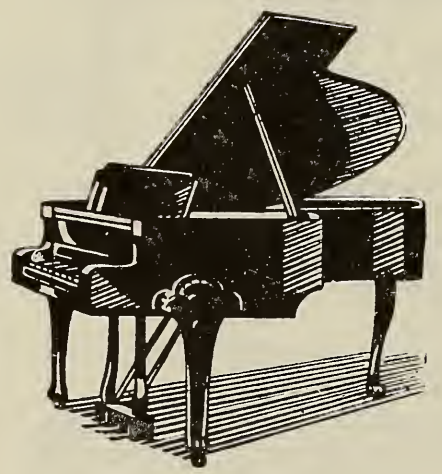
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Programme

BEETHOVEN Symphony No. 1 in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace; Trio
IV. Finale: Adagio; Allegro molto e vivace

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BRAHMS Symphony No. 1 in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio: Allegro non troppo, ma con brio

SYMPHONY NO. 1 in C MAJOR, *Op.* 21*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The original manuscript of this symphony has not been found, and there is no certainty as to when it was composed, but sketches for the *Finale* were found among the exercises in counterpoint which the young composer made for Albrechtsberger as early as 1795. It was on April 2, 1800, in Vienna, that this symphony had it first performance. It was published in parts at the end of 1801. The full score did not appear in print until 1820.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. It is dedicated to Baron van Swieten.

The most recent performance at the Boston Symphony concerts was on March 20, 1936.

BEETHOVEN, giving his first public concert in Vienna "for his own benefit," after making due obeisance to his forbears with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he pre-

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sented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

The critic of the *Allgemeine Musikalische Zeitung,* while commending parts of the concerto and the Septet as a work of "taste and feeling," felt called upon to administer a mild rebuke upon the young man who had stepped out with rather too much temerity and confidence upon the hallowed ground of the symphony which Mozart and Haydn had cultivated in such careful and orderly fashion. The writer admitted in the symphony "much art, novelty, and wealth of ideas," but added: "Unfortunately there was too much use of the wind instruments, so that the music sounded more as if written for a wind band than for an orchestra."* It was after a performance in

* Professor Tovey agrees with this criticism, pointing out that Beethoven does lean upon the wind sections in this symphony, a not unnatural result of his considerable experience with *"Harmoniemusik"* at that time. It might also be that the critic was misled by an ill-balanced performance, for it was particularly bad.

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the more conservative Leipzig Gewandhaus about a year later that a critic found in the symphony "a caricature of Haydn pushed to absurdity." Opinions such as these from Beethoven's contemporaries give pause to us of later days who are inclined to accept this particular first symphony as fundamentally docile to the traditions of the century which had just passed – bold in many matters of detail certainly, but even there not without precedent in the symphonies of Haydn.

The adverse criticisms rankled the proud and aspiring Beethoven, who, offering the symphony to Hofmeister, wrote: "As for the Leipzig O. [*Ochsen?*], let them just go on talking; *they* will never by their chatter confer immortality on anyone, neither can they take it away from anyone for whom Apollo has destined it." This was in January, 1801. In April he wrote imperiously to the firm of Breitkopf and Härtel, who had a proprietary interest in the *Allgemeine Musikalische Zeitung:* "Advise your critics to exercise more care and good sense with regard to the productions of young authors, for many a one may thereby become dispirited, who otherwise might have risen to higher things." Beethoven had the satisfaction of praise from this journal which in 1805 called this symphony "a glorious production, showing extraordinary wealth of lovely ideas, used with perfect connection,

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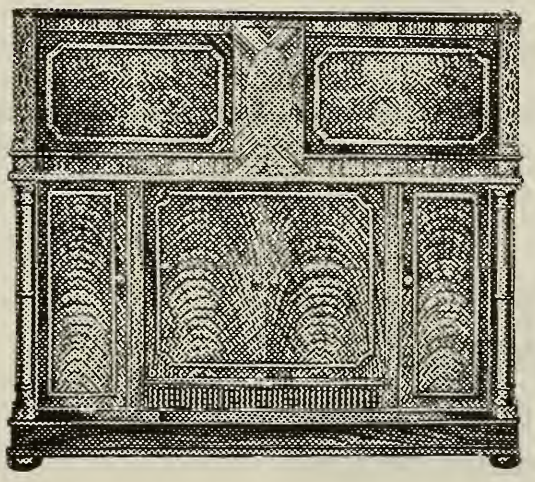
order, and lucidity." The satisfaction was sometimes dubious, as when the First Symphony was extolled at the expense of his later ones.

The introductory *Adagio molto,* only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation recalls his not too distant studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

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It is told of the capricious introductory five bars of the *Finale,* in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The movement with its key progressions, its swift scale passages, its typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra, as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a

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new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and,

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

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more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.* *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's

** "C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

Of Symphonies and Sirens

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opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's "Louise," which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French

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taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' — only vistas and horizons."

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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for

LIST OF WORKS

Performed at these Concerts

DURING THE SEASON 1937-1938

BEETHOVEN	Symphony No. 3 in E-flat major "Eroica," *Op.* 55	I October 19
	Symphony No. 1 in C major, *Op.* 21	V April 5
BRAHMS	Concerto for Violin in D major, *Op.* 77 (Soloist: RICHARD BURGIN)	III January 25
	Symphony No. 1 in C minor, *Op.* 68	V April 5
DEBUSSY	Two Nocturnes (Nuages; Fêtes)	V April 5
HAYDN	Symphony in E-flat, No. 99	IV March 1
MOZART	Concerto for Piano in D minor (K. No. 466) (Soloist: MARTHA BAIRD)	II November 9
PROKOFIEFF	"Lieutenant Kije," Orchestral Suite, *Op.* 60	I October 19
RAVEL	"Le Tombeau de Couperin," Suite	III January 25
	"Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces	III January 25
	"Daphnis et Chloé," Ballet: Orchestral Excerpts (Second Suite)	III January 25
SAINT-SAËNS	Symphony in C minor, No. 3, *Op.* 78	IV March 1
SCHUBERT	Symphony in B minor ("Unfinished")	II November 9
SIBELIUS	Symphony No. 2 in D major, *Op.* 43	II November 9
STRAUSS	"Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner — in Rondo Form," *Op.* 28	I October 19
TCHAIKOVSKY	Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment, *Op.* 33 (Soloist: RAYA GARBOUSOVA)	IV March 1

years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony

*British Broadcasting Corporation Orchestra programme notes.

won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

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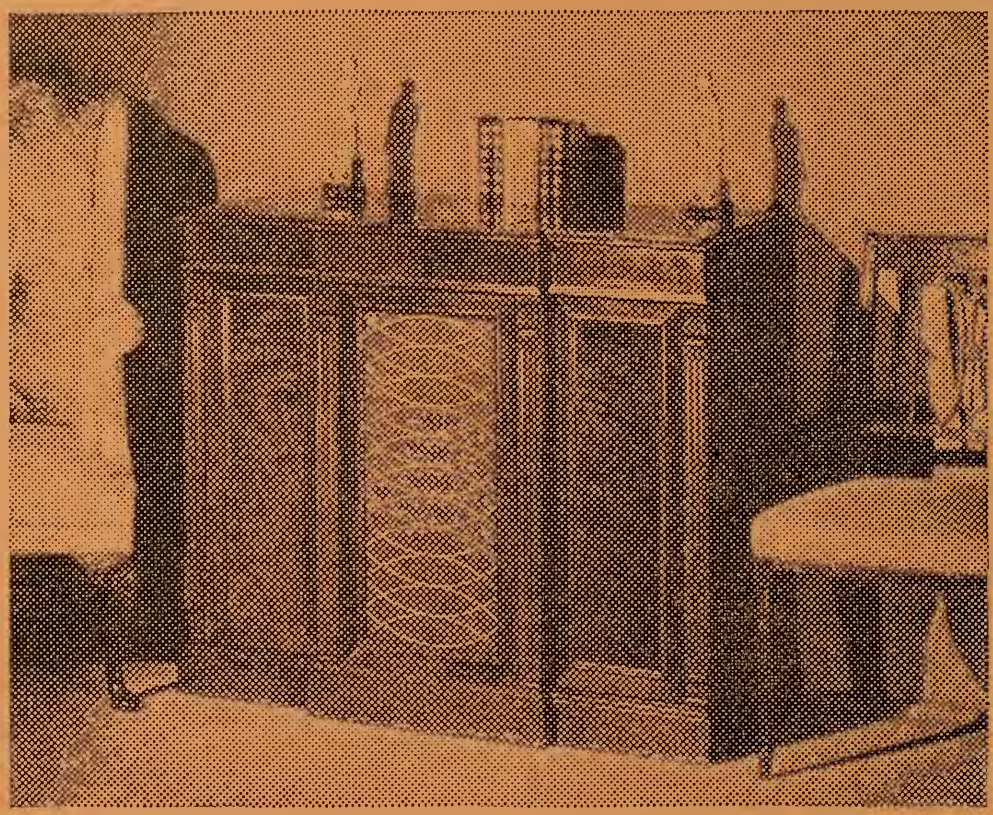
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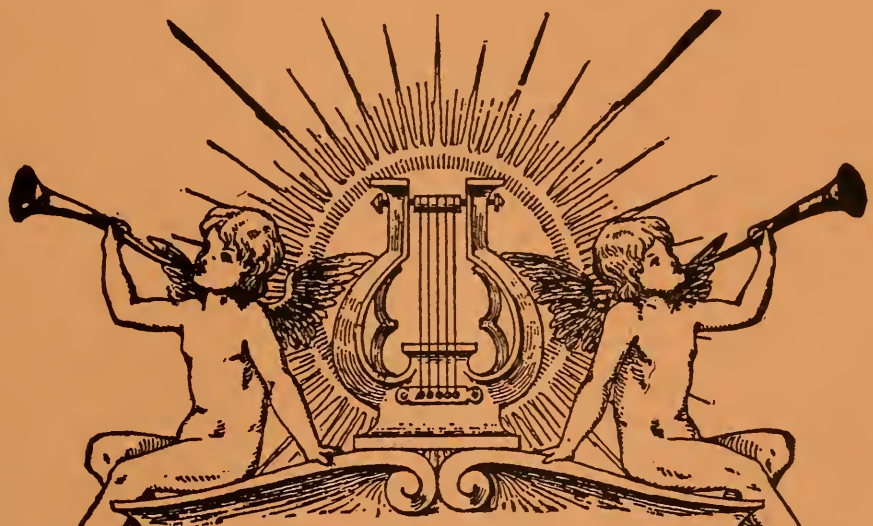
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Concert Bulletin of the First Concert

TUESDAY EVENING, *November* 16, *at* 8:15

with historical and descriptive notes by

JOHN N. BURK

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Programme

HAYDN.....Symphony in G major, No. 88 (B. & H. No. 13)

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

PROKOFIEFF.....“Lieutenant Kije,” Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

INTERMISSION

STRAUSS.....“Death and Transfiguration,” Tone Poem, *Op.* 24

STRAUSS.....“Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner – in Rondo Form,” *Op.* 28

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SYMPHONY IN G MAJOR, No. 88 (B. & H. No. 13)

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889. The most recent performance at a concert in Symphony Hall was in the Tuesday series, November 5, 1935. The symphony was last performed in the Friday and Saturday series on January 11, 1935, Adrian Boult conducting.

WHEN one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: *"Concert de la Loge Olympique."* For Saloman's concerts in London he also wrote twelve.

This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He

modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; scilicet: brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive

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fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It had its first performance in the United States in Boston, October 15, 1937, by the Boston Symphony Orchestra.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is not known in this country, but a description of its subject kindly supplied by Nicolas Slonimsky will help toward an understanding of the spirit of the music: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an

officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character ot this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

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IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

The suite was performed at a Lamoureux concert in Paris, February 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born at Munich, June 11, 1864

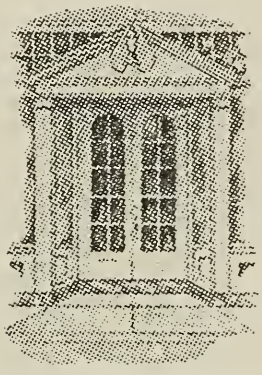
"Tod und Verklärung" was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, timpani, two harps, gong, strings.

WHEN "Death and Transfiguration" first appeared, in 1889, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned, but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music

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had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the "fantasia," *"Aus Italien,"* in 1886, made quick and triumphant progress with three symphonic poems: *"Macbeth," "Don Juan,"* and *"Tod und Verklärung,"* all within the space of three years.*

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadly it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *'Aus Italien,'* is the connecting link between the old and the new methods."

and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat — seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

"Death and Transfiguration" had a wide vogue in its early days. Bülow admired it with reservations — "a very important work in spite of sundry poor passages, and also refreshing." Professor Niecks, discussing programme music, considered it "the most musical of all Strauss' programmes." Ernest Newman, in his book of 1908, praised this tone poem as Strauss' nearest approximation to "a perfect fusion of matter and style," truly symphonic in thematic development, showing "quite a Beethovenian unity and breadth of conception." Mauke pointed out that here, if anywhere, Strauss heeded the ways of Liszt, and made his score upon the model of *"Tasso."* The piece, for the benefit of its earlier hearers, was minutely dissected, thematically catalogued bit by bit. Wilhelm Mauke, Strauss' most industrious analyst, wrote a description sixteen pages long, with twenty-one examples in notation. Max Steinitzer disapproved Mauke's "un-Straussian distillations."

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER, – IN RONDO FORM,"

FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich, the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snaredrum, bass drum, cymbals, triangle, a watchman's rattle, strings.

At first, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streichce, nach alter Schelmenweise – in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to *'Eulenspiegel'*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them

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to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes; the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

THE FIRST CRITICS OF "TILL EULENSPIEGEL"

The abuse that fell upon the head of "Till Eulenspiegel" when the piece was new is less difficult to understand when one stops to think of the punctilious and well-behaved musical world of 1895 into which Strauss suddenly dropped his outrageous rogue. The squealing and squirming music, appearing on a typical programme of the nineties (its innocuous companions at the first Boston performance, February 21, 1896, were a fantasia, "Midnight at Sédan" by Zöllner and a Violin Concerto of Moszkowski) must have had somewhat the effect, as Lawrence Gilman once wrote, of "a lightning bolt at a family reunion."

A glance at the newspaper reports of some of the first "Till" performances will give some idea of the general consternation the piece must have caused. The first American performances were brought to pass by Emil Paur and the Boston Symphony Orchestra in Boston and New York (February, 1896), and in other cities on tour. The "musical joke" had gone the rounds of Europe. The young German composer, "brilliant but erratic," was not without fame and esteem in these

cities — but the reviews showed no glimmer of consciousness that a masterpiece had had its first hearing. Most of the critics gave it a grudging paragraph near the bottom of the column, after lengthy dissertations on the "novelty" by Zöllner and the performance by the violinist Emile Sauret of the concerto of Moszkowski. Most were agreed that Strauss had prodigious skill, however misguided, and all praised the virtuoso performance which Paur led.

One critic in Boston referred to the new work as "a trifle from Strauss — a nerve-distracting piece — worth a hearing, however, because of the composer." Another called it "a blood-curdling nightmare," and another " — a musical obscenity, an inexplicable hodge-podge, which should not have been heard at this concert, neither at any respectable concert. The tone picture, with all its abnormal and hideously grotesque proportions, is that of a heavy, dull, and witless Teuton. The orchestration of the work is sound and fury, signifying nothing. The very worthiest novelty of the concert was the concerto by Moszkowski." Still another: "A noisy, nerve-destroying, heavy piece of work, weak in ideas and strong in energy; a sketch of Beardsley set to music, crude in color, confusing in design, and utterly unlovable." A critic of some standing raised a voice of protest: "Strauss seems to have thought he could imitate Eulenspiegel by playing a practical joke on the general public. Why should such things be given at a Symphony concert?"

In New York also there was marked applause, which was taken as intended for the performance rather than the piece. One critic called Strauss "a man of enormous talent who says nothing in an unparalleled manner." Two further criticisms shall suffice:

"Strauss has made an elaborate and intricate piece of work, very unique and very charming to listen to, though it is often painfully noisy, and its interjectional, spasmodic, jerky character makes it trying to follow in certain portions."

"There was no doubt about the humor of it all; it would have made even a doctor of music laugh. But it was a vast and coruscating jumble of instrumental cackles for all that. — A horrible example of what can be done with an orchestra by a determined and deadly decadent."

Similar opinions seem to have been freely expressed in Europe. Dr. Hanslick, who, true to his colors, delivered an invective against each of the Straussian tone poems as it appeared, called "Till" — "frankly a crazy piece, in which each witty idea is followed by another which jumps on its head to break its neck. It is a mistake to look on this immoderate and masterless chase of pictures as an overflowing of youthful creative power, the dawn of a great new art; I can see in it only the exact opposite: a product of subtly calculated decadence." In this way did the word "decadence," compounded of resentment and

unease, pursue Strauss for years, until it finally evaporated, like all myths.

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets, in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an honest rondo as its name implied — a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his heavy complex of counterpoint.

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Saturday	Afternoon	Nov. 20 at 2.30	Carnegie Hall	New York
Thursday	Evening	Nov. 25 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 26 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 27 at 8.15	Symphony Hall	Boston
†Wednesday	Afternoon	Dec. 1 at 4.00	Symphony Hall	Boston
Friday	Afternoon	Dec. 3 at 2.30	Symphony Hall	Boston
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Monday	Evening	Dec. 6 at 8.15	Eastman Theatre	Rochester
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Friday	Evening	Dec. 10 at 8.30	Music Hall	Cincinnati
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Sunday	Afternoon	Dec. 12 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 16 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 17 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 18 at 8.15	Symphony Hall	Boston
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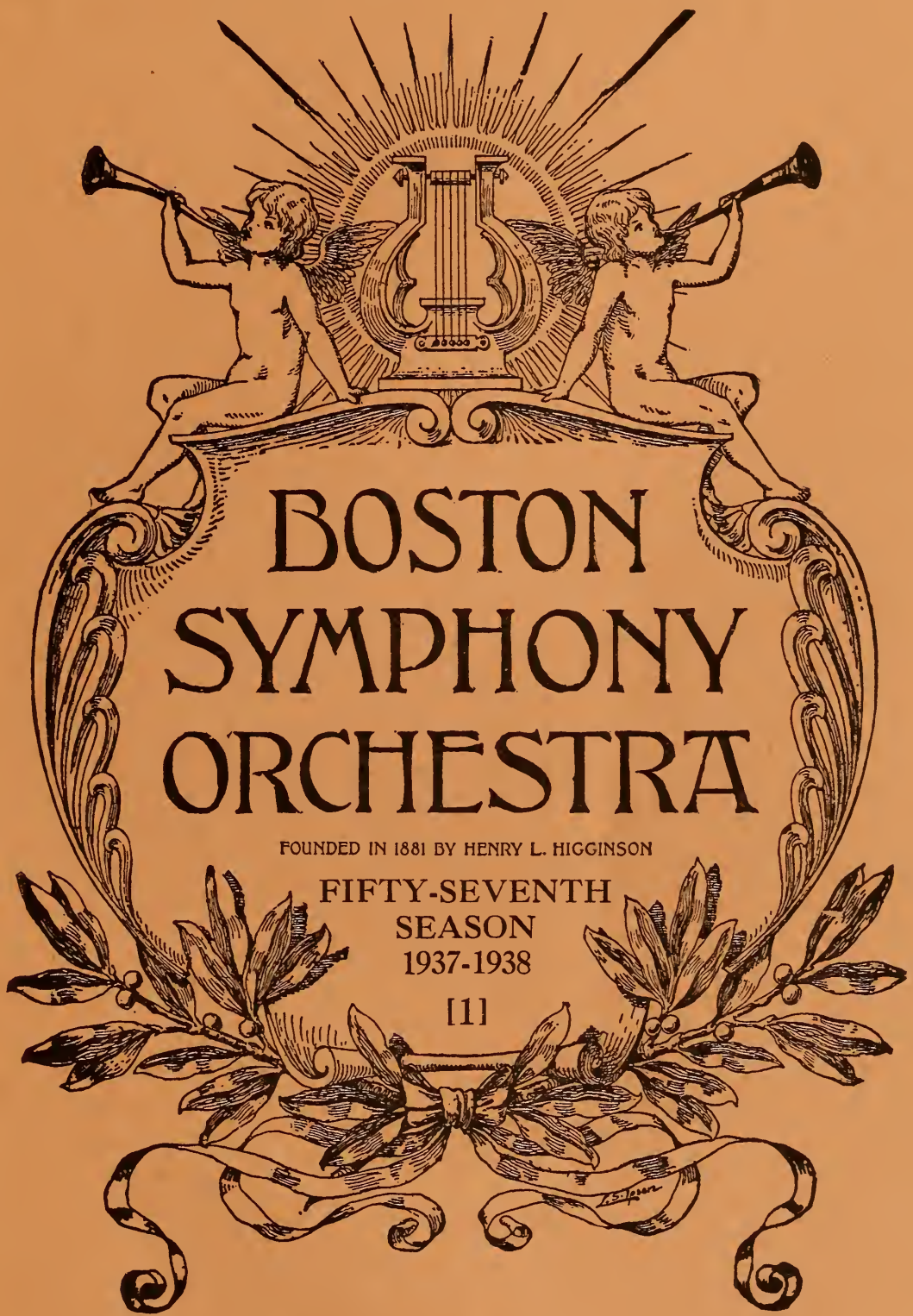
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FIFTY-SEVENTH SEASON
1937-1938

[1]

Wednesday Evening, November 17

Under the auspices of the School of Music, Yale University

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The Critics Hail the Recording of*

"ROMEO and JULIET"

by

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY

CONDUCTOR

Scribner's (Sept.): — "The Boston Symphony Orchestra's recording of Tchaikovsky's 'Romeo and Juliet' is as electrifying an achievement as other triumphs of Higher Fidelity in Symphony Hall would lead you to expect. . . ."

MOSES SMITH, *Boston Transcript,* Sept. 14: — "The performance of the Tchaikovsky Overture-Fantasy, 'Romeo and Juliet' (Victor Set M-347; three twelve-inch records), prompted the record reviewer of the *Manchester Guardian* (a presumably unprejudiced source) to say that 'for sheer brilliance and resonance of tone the Boston players have no equals.' It is an exciting presentation, and the mechanical recording is similarly brilliant."

COMPTON PAKENHAM, record editor of *New York Times,* Aug. 1: — "This album is particularly for those who felt the bite of Koussevitzky's recent set of Tchaikovsky's Fourth Symphony. The passage describing the strife of the Montagues and Capulets is given a magnificent sting. One can feel the venom of the contending parties, visualize the shifting brawl, and almost see the flash of steel on steel."

JEROME D. BOHM, *New York Herald-Tribune,* Aug. 8: — "The performance leaves little to be desired from the tonal aspect and the conductor has exercised uncommon restraint in his treatment of the music."

THOMAS ARCHER, *Montreal Gazette,* July 31: — "The work seems to glow and throb with youthful passion and tenderness. This may be said in particular of the wonderful cantilena theme obviously representing the lovers and which is treated as the Boston Symphony Orchestra would treat it, namely with a surpassing sense of lyrical romance. The climaxes are tremendous."

JAY WALZ, *Washington (D.C.) Post,* Aug. 8: — "Victor says the performance turned in by Serge Koussevitzky and the Boston Symphony makes Album M-347 the peer of all 'Romeo and Juliets' in the catalogue. I would not be one to dispute that claim. . . . Any who sit down and wait for a better 'Romeo and Juliet' are just wasting time."

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FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

WEDNESDAY EVENING, *November* 17

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

WEDNESDAY EVENING, NOVEMBER 17, *at* 8:30

Programme

HAYDN.....Symphony in G major, No. 88 (B. & H. No. 13)

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

PROKOFIEFF.....“Lieutenant Kije,” Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije’s Wedding
IV. Troika
V. Burial of Kije

INTERMISSION

STRAUSS....“Ein Heldenleben” (“A Hero’s Life”), Tone Poem, *Op.* 40

STEINWAY PIANO

SYMPHONY IN G MAJOR, No. 88 (B. & H. No. 13)

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889. The most recent performance at a concert in Symphony Hall was in the Tuesday series, November 5, 1935. The symphony was last performed in the Friday and Saturday series on January 11, 1935, Adrian Boult conducting.

WHEN one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: *"Concert de la Loge Olympique."* For Saloman's concerts in London he also wrote twelve.

This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He

modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; scilicet: brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."



"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It had its first performance in the United States in Boston, October 15, 1937, by the Boston Symphony Orchestra.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is not known in this country, but a description of its subject kindly supplied by Nicolas Slonimsky will help toward an understanding of the spirit of the music: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of

this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

The suite was performed at a Lamoureux concert in Paris, February 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

The following compositions of Prokofieff have been performed at the concerts of this orchestra:

1922. March 3, Song Without Words (Nina Koshetz, singer; Pierre Monteux, conductor).

1924. October 24, Scythian Suite (Serge Koussevitzky, conductor).

1925. April 24, Violin Concerto No. 1 (Richard Burgin, violinist). (First performance in the United States.)

1926. January 29, Piano Concerto No. 2 (Serge Prokofieff, pianist).
April 23, *"Sept, ils sont sept,"* Incantation for tenor (Charles Stratton), chorus (trained by Malcolm Lang) and orchestra. (First performances in America.) The performance was repeated in the same programme.
October 8, Suite from the ballet "Chout."
November 12, Suite from the opera, "The Love for Three Oranges."

1927. January 28, Classical Symphony.
March 4, *"Sept, ils sont sept"* (Mr. Stratton, tenor; Cecilia chorus).
April 1, Classical Symphony.
October 21, Suite from the ballet, "Le Pas d'Acier."

1928. March 2, Scythian Suite.
October 26, Classical Symphony.
December 14, Violin Concerto No. 1 (Lea Luboschutz, violinist).

1930. January 31, Scythian Suite.
January 31, Piano Concerto No. 2 in G minor (the composer as soloist; first performances in the United States).
November 14, Symphony No. 4 (composed for the 50th anniversary of the Boston Symphony Orchestra; first performances).

1932. February 12, Classical Symphony.
November 4, Four Character portraits from the opera "Le Joueur" (after Dostoievsky).
December 30, Piano Concerto No. 5 in G major (the composer as soloist; first performance in the United States).

1934. April 13, *"Sept, ils sont sept"* (Charles Stratton, and Cecilia Society Chorus).

1935. January 25, Suite from the Ballet "Chout."
November 8, Concerto No. 1 (Joseph Szigeti, soloist; Richard Burgin, conductor).

1936. January 1, Classical Symphony.

1937. February 5, March and Scherzo from "The Love for Three Oranges"; Piano Concerto No. 3 (the composer as soloist); Scythian Suite.
October 15, "Lieutenant Kije" (first performance in the United States); "Russian Overture" (first performance in the United States).

ENTR'ACTE

CRITICAL LISTENING

By William Walton

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

It may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it,

on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows

that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the construction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.



"EIN HELDENLEBEN" (*"A HERO'S LIFE"*) TONE POEM, *Op.* 40

By RICHARD STRAUSS

Born at Munich, June 11, 1864

From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed this Tone Poem. The dedication was to "Willem Mengelberg and the Concertgebow Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month.

The orchestration is lavish: three flutes and piccolo, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side drum, cymbals, two harps, and strings (much divided).

The first performance by this orchestra was on December 6, 1901.

IT WAS a year after *"Don Quixote,"* that Strauss wrote *"Ein Heldenleben."* This was the last of his tone poems, save the *"Symphonia Domestica"* of 1903, and the *"Alpensinfonie"* of 1915. The subject, the span of a life and its struggles and triumphs, its aspirations (thus recalling *"Tod und Verklärung"*), was certainly ideal for a *"Tondichtung"* in the best Straussian manner, even though the early critics did not agree as to his wisdom in the handling of it.

Strauss himself let it be known that he intended *"Ein Heldenleben"* as a companion piece to *"Don Quixote."* "Having in this latter work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism — not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

The score divides into six parts:

I. The Hero.
II. The Hero's Adversaries.
III. The Hero's Helpmate.
IV. The Hero's Battlefield.
V. The Hero's Works of Peace.
VI. The Hero's Release from the World, and the Fulfilment of his Life.

As *"Don Quixote"* is an extension of the variation form, and *"Till"* maintains the skeleton of a rondo, *"Ein Heldenleben"* has been described by analysts as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

Woolsey Hall · New Haven

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

Wednesday Evening, March 9

I. THE HERO. – The Hero's principal theme is stated at once by the horns and strings – broad and sweeping with wide skips – full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture becomes still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

II. THE HERO'S ADVERSARIES. – This picture was drawn too sharply in the judgment of the early hearers of *"Ein Heldenleben."* Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the wood wind *"scharf," "spitzig," "schnarrend,"* in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

III. THE HERO'S HELPMATE. – As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful – refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

IV. THE HERO'S BATTLEFIELD. – A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss' technique of color, his prodigious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax – a song of triumph.

CONCERT SCHEDULE

FOR THE BALANCE OF NOVEMBER AND DECEMBER

FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Thursday	Evening	Nov. 18 at 8.45	Carnegie Hall	New York
Friday	Evening	Nov. 19 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Nov. 20 at 2.30	Carnegie Hall	New York
Thursday	Evening	Nov. 25 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 26 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 27 at 8.15	Symphony Hall	Boston
†Wednesday	Afternoon	Dec. 1 at 4.00	Symphony Hall	Boston
Friday	Afternoon	Dec. 3 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 4 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 6 at 8.15	Eastman Theatre	Rochester
Tuesday	Evening	Dec. 7 at 8.30	Elmwood Music Hall	Buffalo
Wednesday	Evening	Dec. 8 at 8.15	Hill Auditorium	Ann Arbor
Thursday	Evening	Dec. 9 at 8.30	Museum of Art	Toledo
Friday	Evening	Dec. 10 at 8.30	Music Hall	Cincinnati
Saturday	Evening	Dec. 11 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 12 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 16 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 17 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 18 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 25 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 27 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 28 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Dec. 31 at 2.30	Symphony Hall	Boston

† Friends Meeting

V. THE HERO'S WORKS OF PEACE. — But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from *"Don Juan," "Zarathustra," "Tod und Verklärung," "Don Quixote," "Macbeth," "Guntram," "Till Eulenspiegel,"* and *"Traum durch die Dämmerung."* * The beloved consort is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

VI. THE HERO'S RELEASE FROM THE WORLD, AND THE FULFILMENT OF HIS LIFE. — There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has at last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

* Strauss' audiences and critics have too long been bothered by this conclusive evidence that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

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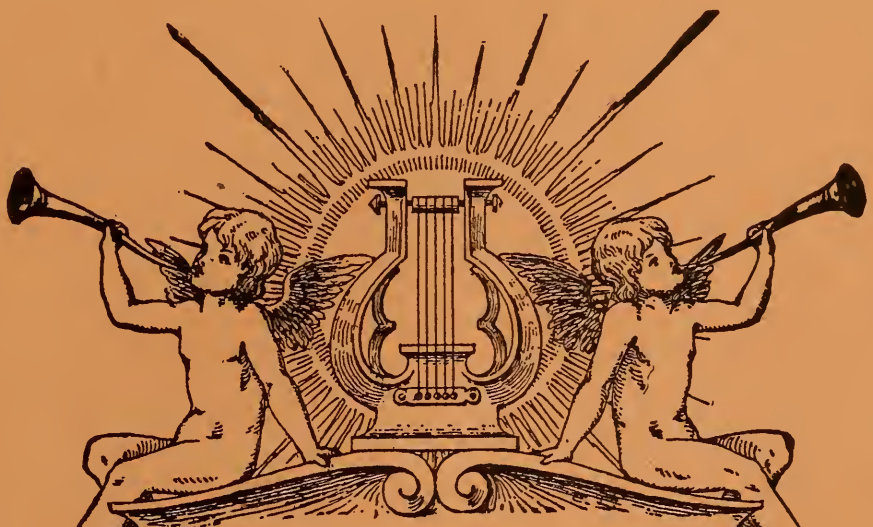
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

MONDAY EVENING, *December* 6

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, DECEMBER 6

Programme

MOZART Symphony in A major (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

MOUSSORGSKY Prelude to the Opera, "Khovanstchina"

STRAUSS "Till Eulenspiegel's Merry Pranks, after the Old-Fashioned Roguish Manner" — in Rondo Form, *Op.* 28

INTERMISSION

TCHAIKOVSKY Symphony No. 4 in F minor, *Op.* 36

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936.

It is written for strings with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

"KHOVANSTCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born at Karevo, in the government of Pskov, on March 28, 1835; died at St. Petersburg on March 28, 1881

Moussorgsky worked upon his opera "Khovanstchina" from 1872 intermittently until the end of his life. The opera, put into performable shape by Rimsky-Korsakov, had an amateur performance at St. Petersburg in 1885.

The Prelude is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam and strings.

"KHOVANSTCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first a) looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovánstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER, – IN RONDO FORM,"

FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich, the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snaredrum, bass drum, cymbals, triangle, a watchman's rattle, strings.

At first, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streichce, nach alter Schelmenweise – in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to *'Eulenspiegel'*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes; the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

ENTR'ACTE

CRITICAL LISTENING

By William Walton

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

It may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it,

on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows

that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the construction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.

SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1877, Tchaikovsky's Fourth Symphony had its first performance by the Russian Musical Society in Moscow, February 22, 1878.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle and strings.

It is dedicated "To my best friend" (Madame Nadejda Filaretovna von Meck).

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word *"Pathétique"* for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love

(the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores. Madame Nadejda Filaretovna von Meck could do this and still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score

CONCERT SCHEDULE

FOR THE BALANCE OF DECEMBER

FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Tuesday	Evening	Dec. 7 at 8.30	Elmwood Music Hall	Buffalo
Wednesday	Evening	Dec. 8 at 8.15	Hill Auditorium	Ann Arbor
Thursday	Evening	Dec. 9 at 8.30	Museum of Art	Toledo
Friday	Evening	Dec. 10 at 8.30	Music Hall	Cincinnati
Saturday	Evening	Dec. 11 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 12 at 3.00	Syria Mosque	Pittsburgh
Thursday	Evening	Dec. 16 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Dec. 17 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 18 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 24 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 25 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 27 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 28 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Dec. 31 at 2.30	Symphony Hall	Boston

with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

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Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
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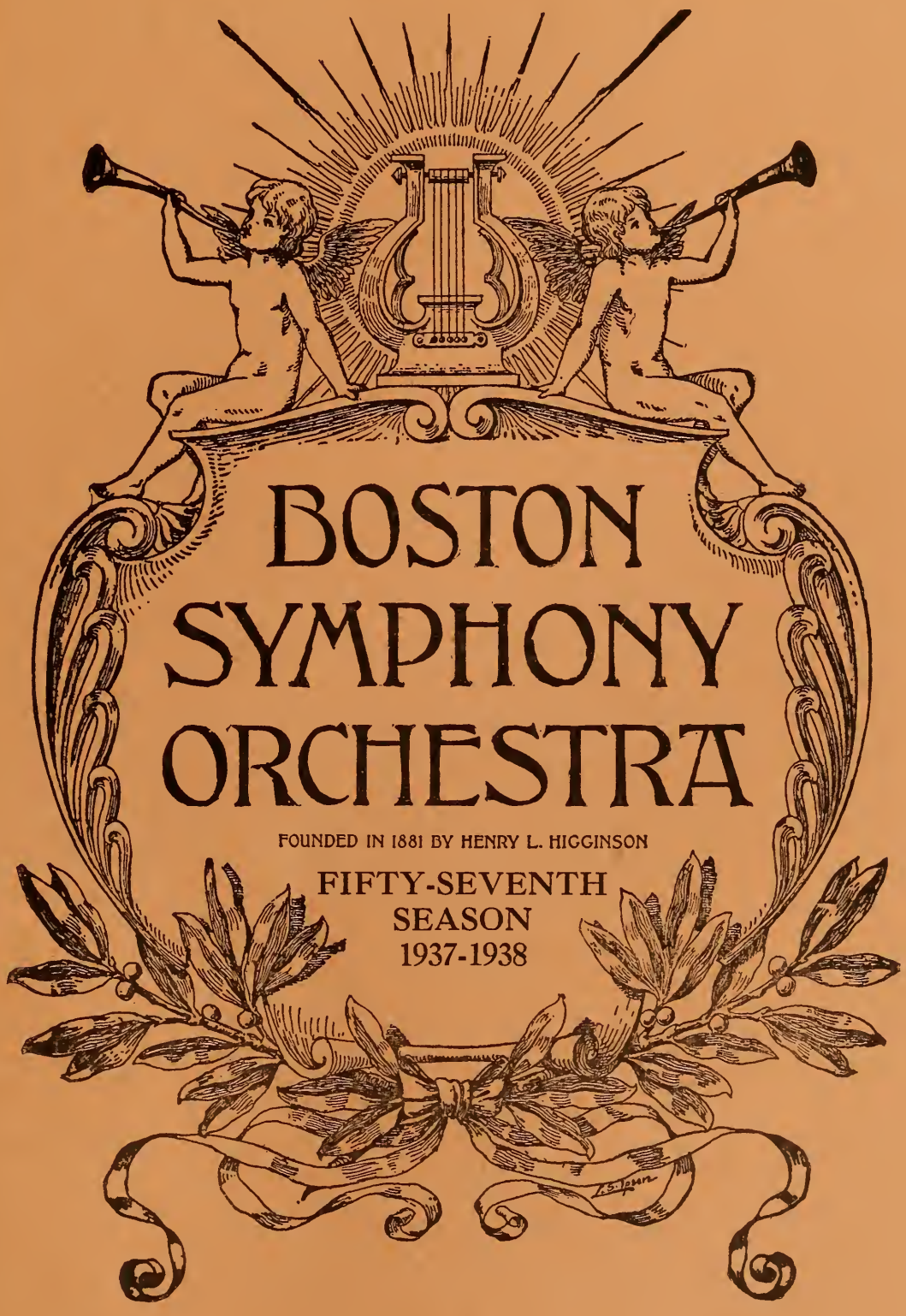
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Scribner's (Sept.): — "The Boston Symphony Orchestra's recording of Tchaikovsky's 'Romeo and Juliet' is as electrifying an achievement as other triumphs of Higher Fidelity in Symphony Hall would lead you to expect. . . ."

Moses Smith, *Boston Transcript,* Sept. 14: — "The performance of the Tchaikovsky Overture-Fantasy, 'Romeo and Juliet' (Victor Set M-347; three twelve-inch records), prompted the record reviewer of the *Manchester Guardian* (a presumably unprejudiced source) to say that 'for sheer brilliance and resonance of tone the Boston players have no equals.' It is an exciting presentation, and the mechanical recording is similarly brilliant."

Compton Pakenham, record editor of *New York Times,* Aug. 1: — "This album is particularly for those who felt the bite of Koussevitzky's recent set of Tchaikovsky's Fourth Symphony. The passage describing the strife of the Montagues and Capulets is given a magnificent sting. One can feel the venom of the contending parties, visualize the shifting brawl, and almost see the flash of steel on steel."

Jerome D. Bohm, *New York Herald-Tribune,* Aug. 8: — "The performance leaves little to be desired from the tonal aspect and the conductor has exercised uncommon restraint in his treatment of the music."

Thomas Archer, *Montreal Gazette,* July 31: — "The work seems to glow and throb with youthful passion and tenderness. This may be said in particular of the wonderful cantilena theme obviously representing the lovers and which is treated as the Boston Symphony Orchestra would treat it, namely with a surpassing sense of lyrical romance. The climaxes are tremendous."

Jay Walz, *Washington (D.C.) Post,* Aug. 8: — "Victor says the performance turned in by Serge Koussevitzky and the Boston Symphony makes Album M-347 the peer of all 'Romeo and Juliets' in the catalogue. I would not be one to dispute that claim. . . . Any who sit down and wait for a better 'Romeo and Juliet' are just wasting time."

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

TUESDAY EVENING, *December 7*

with historical and descriptive notes by

JOHN N. BURK

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[Fifty-seventh Season, 1937–1938]

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FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, DECEMBER 7

Programme

HAYDN.....Symphony in G major, No. 88 (B. & H. No. 13)

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

PROKOFIEFF.....“Lieutenant Kije,” Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

INTERMISSION

SIBELIUS Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

STEINWAY PIANO

SYMPHONY IN G MAJOR, No. 88 (B. & H. No. 13)

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889. The most recent performance at a concert in Symphony Hall was in the Monday and Tuesday series, October 25–26, 1937. The symphony was last performed in the Friday and Saturday series on January 11, 1935, Adrian Boult conducting.

WHEN one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: *"Concert de la Loge Olympique."* For Saloman's concerts in London he also wrote twelve.

This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its

theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."



"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It had its first performance in the United States in Boston, October 15, 1937, by the Boston Symphony Orchestra.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is not known in this country, but a description of its subject kindly supplied by Nicolas Slonimsky will help toward an understanding of the spirit of the music: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of

this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

The suite was performed at a Lamoureux concert in Paris, February 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

The following compositions of Prokofieff have been performed at the concerts of this orchestra:

1922. March 3, Song Without Words (Nina Koshetz, singer; Pierre Monteux, conductor).

1924. October 24, Scythian Suite (Serge Koussevitzky, conductor).

1925. April 24, Violin Concerto No. 1 (Richard Burgin, violinist). (First performance in the United States.)

1926. January 29, Piano Concerto No. 2 (Serge Prokofieff, pianist).
April 23, *"Sept, ils sont sept,"* Incantation for tenor (Charles Stratton), chorus (trained by Malcolm Lang) and orchestra. (First performances in America.) The performance was repeated in the same programme.
October 8, Suite from the ballet "Chout."
November 12, Suite from the opera, "The Love for Three Oranges."

1927. January 28, Classical Symphony.
March 4, *"Sept, ils sont sept"* (Mr. Stratton, tenor; Cecilia chorus).
April 1, Classical Symphony.
October 21, Suite from the ballet, "Le Pas d'Acier."

1928. March 2, Scythian Suite.
October 26, Classical Symphony.
December 14, Violin Concerto No. 1 (Lea Luboschutz, violinist).

1930. January 31, Scythian Suite.
January 31, Piano Concerto No. 2 in G minor (the composer as soloist; first performances in the United States).
November 14, Symphony No. 4 (composed for the 50th anniversary of the Boston Symphony Orchestra; first performances).

1932. February 12, Classical Symphony.
November 4, Four Character portraits from the opera "Le Joueur" (after Dostoievsky).
December 30, Piano Concerto No. 5 in G major (the composer as soloist; first performance in the United States).

1934. April 13, *"Sept, ils sont sept"* (Charles Stratton, and Cecilia Society Chorus).

1935. January 25, Suite from the Ballet "Chout."
November 8, Concerto No. 1 (Joseph Szigeti, soloist; Richard Burgin, conductor).

1936. January 1, Classical Symphony.

1937. February 5, March and Scherzo from "The Love for Three Oranges"; Piano Concerto No. 3 (the composer as soloist); Scythian Suite.
October 15, "Lieutenant Kije" (first performance in the United States); "Russian Overture" (first performance in the United States).

ENTR'ACTE

CRITICAL LISTENING

By William Walton

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

It may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it,

on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows

that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the construction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the recently translated life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition — but what was far more important — he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a

symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as 1890 Sibelius was drawn into a youthful circle in Helsingfors, with

whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary

melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss



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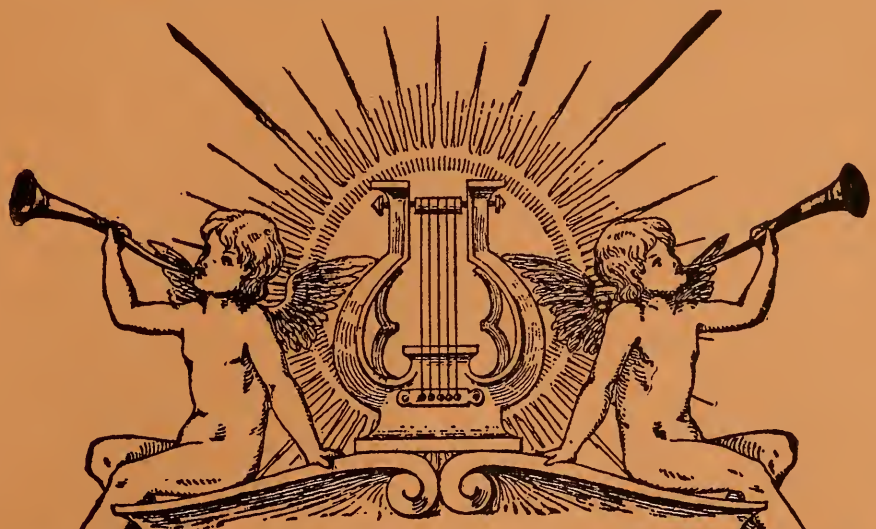
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FIFTY-SEVENTH
SEASON
1937-1938

Wednesday Evening, December 8

FIFTY-NINTH ANNUAL CHORAL UNION CONCERT SERIES, OF THE
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The Critics Hail the Recording of*

"ROMEO and JULIET"

by

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY

CONDUCTOR

Scribner's (Sept.): — "The Boston Symphony Orchestra's recording of Tchaikovsky's 'Romeo and Juliet' is as electrifying an achievement as other triumphs of Higher Fidelity in Symphony Hall would lead you to expect. . . ."

MOSES SMITH, *Boston Transcript,* Sept. 14: — "The performance of the Tchaikovsky Overture-Fantasy, 'Romeo and Juliet' (Victor Set M-347; three twelve-inch records), prompted the record reviewer of the *Manchester Guardian* (a presumably unprejudiced source) to say that 'for sheer brilliance and resonance of tone the Boston players have no equals.' It is an exciting presentation, and the mechanical recording is similarly brilliant."

COMPTON PAKENHAM, record editor of *New York Times,* Aug. 1: — "This album is particularly for those who felt the bite of Koussevitzky's recent set of Tchaikovsky's Fourth Symphony. The passage describing the strife of the Montagues and Capulets is given a magnificent sting. One can feel the venom of the contending parties, visualize the shifting brawl, and almost see the flash of steel on steel."

JEROME D. BOHM, *New York Herald-Tribune,* Aug. 8: — "The performance leaves little to be desired from the tonal aspect and the conductor has exercised uncommon restraint in his treatment of the music."

THOMAS ARCHER, *Montreal Gazette,* July 31: — "The work seems to glow and throb with youthful passion and tenderness. This may be said in particular of the wonderful cantilena theme obviously representing the lovers and which is treated as the Boston Symphony Orchestra would treat it, namely with a surpassing sense of lyrical romance. The climaxes are tremendous."

JAY WALZ, *Washington (D.C.) Post,* Aug. 8: — "Victor says the performance turned in by Serge Koussevitzky and the Boston Symphony makes Album M-347 the peer of all 'Romeo and Juliets' in the catalogue. I would not be one to dispute that claim. . . . Any who sit down and wait for a better 'Romeo and Juliet' are just wasting time."

*Coincident with the surge of popularity of phonograph records, magazines and newspapers are today establishing special reviewers for recordings.



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FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

WEDNESDAY EVENING, *December* 8

with historical and descriptive notes by

JOHN N. BURK

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[Fifty-seventh Season, 1937–1938]

SERGE KOUSSEVITZKY, *Conductor*

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VALERIO, M.
MAZZEO, R.
E♭ Clarinet

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PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

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SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

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LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

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LILLEBACK, W.
SMITH, V.

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, DECEMBER 8

Programme

HAYDN.....Symphony in G major, No. 88 (B. & H. No. 13)

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

PROKOFIEFF.....“Lieutenant Kije,” Orchestral Suite, *Op.* 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

INTERMISSION

SIBELIUS Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

STEINWAY PIANO

SYMPHONY IN G MAJOR, No. 88 (B. & H. No. 13)

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889. The most recent performance at a concert in Symphony Hall was in the Monday and Tuesday series, October 25–26, 1937. The symphony was last performed in the Friday and Saturday series on January 11, 1935, Adrian Boult conducting.

WHEN one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: *"Concert de la Loge Olympique."* For Saloman's concerts in London he also wrote twelve.

This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its

theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

"LIEUTENANT KIJE," Orchestral Suite, *Op.* 60

By Serge Prokofieff

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

The suite was derived from the incidental music which Prokofieff composed for a Soviet film, "Lieutenant Kije," produced by the studio Belgoskino in Leningrad, in 1933. The suite, completed and published in 1934, was first performed in Moscow. It had its first performance in the United States in Boston, October 15, 1937, by the Boston Symphony Orchestra.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, tenor saxophone, cornet, two trumpets, four horns, three trombones and tuba, bass drum, military drum, triangle, cymbals, tambourine, sleigh bells, harp, celesta, piano and strings.

The film "Lieutenant Kije" is not known in this country, but a description of its subject kindly supplied by Nicolas Slonimsky will help toward an understanding of the spirit of the music: "The subject of the film is based on an anecdote about the Czar Paul I, who misread the report of his military aide, so that the last syllable of the name of a Russian officer which ended with 'ki' and the Russian intensive expletive 'je' (untranslatable by any English word, but similar in position and meaning to the Latin 'quidem') formed a non-existent name, Kije. The obsequious courtiers, fearful of pointing out to the Czar the mistake he had made, decided to invent an officer by that name (as misread by the Czar). Hence, all kinds of comical adventures and quid-pro-quo's."

I. The Birth of Kije (*allegro*). As befits one who is born in full regimentals in the brain of a Czar, Lieutenant Kije is introduced by a cornet fanfare off stage, followed by the tattoo of a military drum, and the shrill of the fife. As the other instruments fall in line, the music keeps its parade-like strut. There is a short *andante* (still in character), a return of the fife, drum and cornet.

II. Romance (*andante*). This movement and the fourth are written with a part for baritone solo, alternative versions following in which this part is given to the tenor saxophone, double bass solo, and other of the deeper instruments. The song is thus translated in the score:

Heart be calm, do not flutter;
Don't keep flying like a butterfly.
Well, what has my heart decided?
Where will we in summer rest?
But my heart could answer nothing,
Beating fast in my poor breast.
My grey dove is full of sorrow —
Moaning is she day and night.
For her dear companion left her,
Having vanished out of sight,
Sad and dull has gotten my grey dove.

III. Kije's Wedding (*allegro fastoso*). The melodic character of

this movement suggests that Kije's nuptials, like his melancholy wooing, were not free from associations of the tavern.

IV. Troika (*moderato*). Again a tavern song is introduced to an accompaniment suggestive of the motion of the Russian three-horse sleigh —

A woman's heart is like an inn:
All those who wish go in,
And they who roam about
Day and night go in and out.

Come here I say, Come here I say,
And have no fear with me.
Be you bachelor or not,
Be you shy or be you bold,
I call you all to come here.

So all those who are about,
Keep going in and coming out,
Night and day they roam about.

V. Burial of Kije (*andante assai*). The description of the film explains the entire cheerfulness which attended the laying away of the imaginary lieutenant. His brief career is summed up in this movement. A cornet fanfare off stage introduces him again, and the themes of his romance and his wedding are invoked. The vanishing voice of the muted cornet returns Kije to the insubstantial medium whence he was created.

The suite was performed at a Lamoureux concert in Paris, February 20, 1937, the composer conducting, and likewise figured in the opening programme of the International Modern Music Festival in Venice on September 6. There was an "incident" at the Parisian performance, wherein Eugène Bigot conducted other works of Prokofieff and Miaskovsky's *"Concertino Lyrique."* "A well-intentioned gentleman with an accent," according to the correspondent of the *Musical Times* (March), "attempted to tell the audience about Russian music in general and Prokofieff in particular. But he did not get very far. By the time he had reached his third or fourth platitude folk became impatient, and when a French audience becomes impatient it lets it be known in shrieks, hoots, howls, whistlings, and Gallic vociferations indicative of displeasure. The lecturer beating a retreat to the tune of what was by now a rather tumultuous invitation to disappear, Bigot put in an appearance and got on with the concert."

The reviewer of *Le Ménestrel* was more succinct. "At the beginning of the concert, a 'speaker' [the English word is used] came forth to read remarks which were loudly cut short by a public of little patience. If he intended to elucidate the two composers, he taught us little. If to spread national propaganda, the attempt was clumsy and useless as well." "Lieutenant Kije," the English writer remarked, "made a stunning impression."

The following compositions of Prokofieff have been performed at the concerts of this orchestra:

1922. March 3, Song Without Words (Nina Koshetz, singer; Pierre Monteux, conductor).

1924. October 24, Scythian Suite (Serge Koussevitzky, conductor).

1925. April 24, Violin Concerto No. 1 (Richard Burgin, violinist). (First performance in the United States.)

1926. January 29, Piano Concerto No. 2 (Serge Prokofieff, pianist).
April 23, *"Sept, ils sont sept,"* Incantation for tenor (Charles Stratton), chorus (trained by Malcolm Lang) and orchestra. (First performances in America.) The performance was repeated in the same programme.
October 8, Suite from the ballet "Chout."
November 12, Suite from the opera, "The Love for Three Oranges."

1927. January 28, Classical Symphony.
March 4, *"Sept, ils sont sept"* (Mr. Stratton, tenor; Cecilia chorus).
April 1, Classical Symphony.
October 21, Suite from the ballet, "Le Pas d'Acier."

1928. March 2, Scythian Suite.
October 26, Classical Symphony.
December 14, Violin Concerto No. 1 (Lea Luboschutz, violinist).

1930. January 31, Scythian Suite.
January 31, Piano Concerto No. 2 in G minor (the composer as soloist; first performances in the United States).
November 14, Symphony No. 4 (composed for the 50th anniversary of the Boston Symphony Orchestra; first performances).

1932. February 12, Classical Symphony.
November 4, Four Character portraits from the opera "Le Joueur" (after Dostoievsky).
December 30, Piano Concerto No. 5 in G major (the composer as soloist; first performance in the United States).

1934. April 13, *"Sept, ils sont sept"* (Charles Stratton, and Cecilia Society Chorus).

1935. January 25, Suite from the Ballet "Chout."
November 8, Concerto No. 1 (Joseph Szigeti, soloist; Richard Burgin, conductor).

1936. January 1, Classical Symphony.

1937. February 5, March and Scherzo from "The Love for Three Oranges"; Piano Concerto No. 3 (the composer as soloist); Scythian Suite.
October 15, "Lieutenant Kije" (first performance in the United States); "Russian Overture" (first performance in the United States).

ENTR'ACTE

CRITICAL LISTENING

By WILLIAM WALTON

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

IT may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it,

on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

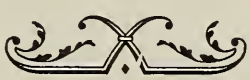
In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows

that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the construction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.



SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the recently translated life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition — but what was far more important — he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a

symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as 1890 Sibelius was drawn into a youthful circle in Helsingfors, with

whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary

melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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III. Allegro

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II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

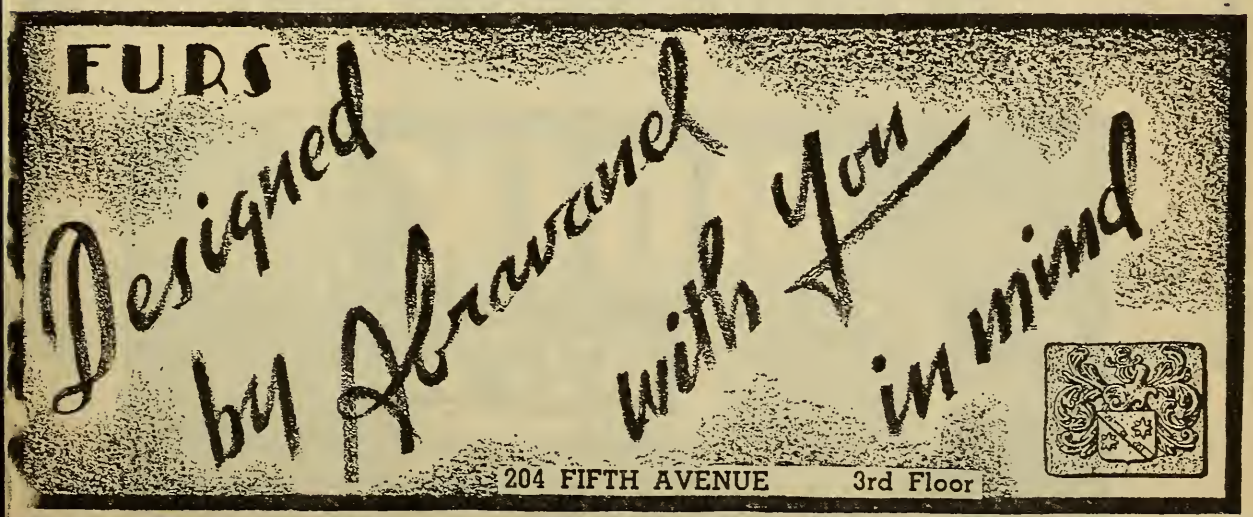
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PROGRAM

Symphony No. 29 in A major (Koechel No. 201).....*Mozart*

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

Prelude to the Opera, "Khovanstchina".....*Moussorgsky*

"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner"—in Rondo form, Opus 28.....*Strauss*

Intermission

Symphony No. 2 in D major, Opus 43.....*Sibelius*

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

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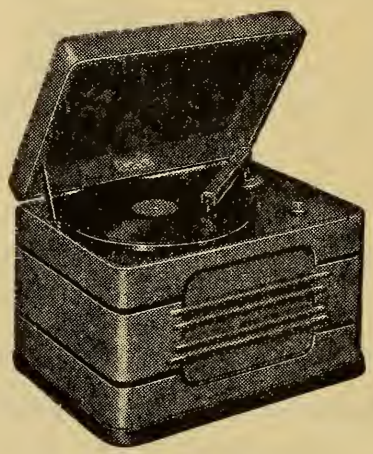
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PROGRAM NOTES

For Sunday Afternoon, December 12, 1937

Symphony in A Major, No. 29 (Koechel No. 201).....Wolfgang Amadeus Mozart
(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It is written for strings with two oboes and two horns.

The date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concertmaster at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

This symphony is in effect written for the string choir, the two oboes and two horns which are added, being hardly used except for doubling voices or strengthening the chords. Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito*, is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

"Khovanstchina": Prelude to Act I.....Modest Petrovich Moussorgsky
(Born at Karevo, in the government of Pskov, March 28, 1835; died at St. Petersburg, March 28, 1881)

Moussorgsky worked upon his opera "Khovanstchina" from 1872 intermittently until the end of his life. The opera, put into performable shape by Rimsky- Korsakov, had an amateur performance at St. Petersburg in 1885.

The prelude is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, timpani, harp, tam-tam and strings.

"Khovanstchina is a formidable name, especially when written as *"Chowanschtchina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first a) looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word?

*C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

(Continued on Page 17)

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Nothing much—its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanstchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village—especially by several singers in succession—no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

"Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish Manner—In Rondo Form," for Full Orchestra, Op. 28.....Richard Strauss
(Born at Munich, June 11, 1864)

The first performance was at a Gurzenich concert in Cologne, November 5, 1895. The first performance at the Boston Symphony Concerts (and in America) was on February 21, 1896.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snaredrum, bass drum, cymbals, triangle, a watchman's rattle, strings.

At first, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streichce, nach alter Schelmenweise—in Rondoform"* stand as sufficient explanation of his intentions. Franz Wullner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to *'Eulenspiegel';* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two

(Continued on Page 18)

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'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes; the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

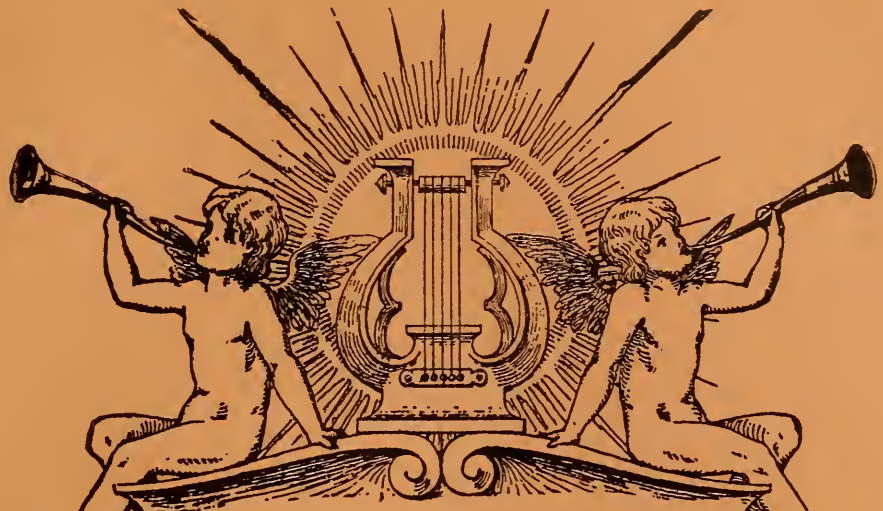
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Concert Bulletin of the Second Concert

TUESDAY EVENING, *January* 4, *at* 8:15

with historical and descriptive notes by

JOHN N. BURK

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Programme

BACH.....Brandenburg Concerto No. 3 in G major for string orchestra (with the Sinfonia from the Cantata "Christ lag in Todesbanden")

Allegro moderato
Sinfonia
Allegro

BRAHMS.....Symphony No. 3 in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

SIBELIUS "Pohjola's Daughter," Symphonic Fantasia, *Op.* 49

SIBELIUS.....The Swan of Tuonela"
Legend from the Finnish Folk-Epic, "Kalevala"

SIBELIUS.....Finlandia," Symphonic Poem for Orchestra, *Op.* 26, No. 7

CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS BY THE CEMBALO (WITH THE SINFONIA FROM THE CANTATA "CHRIST LAG IN TODESBANDEN")

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

Bach presented his six "Brandenburg" Concertos to the Margraf of Brandenburg in 1721.

The first performance by this Orchestra of the Third Concerto was on March 8, 1907. Its last performance here was March 27, 1936, when the Sinfonia was introduced between the two movements.

THE set of Brandenburg concertos can be looked upon as an experiment in various instrumental combinations. Of the six this one, like the last, is written for strings only. It is unique among them in having no intervening slow movement to bring the customary contrast between the two allegros.

The original title runs *"Concerto 3zo a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo,"* but the score definitely gives a place to the string basses, doubling the 'cellos, whereby the *"cembalo"* becomes merely a reinforcing instrument, unessential in the general balance. Bach thus divides his forces into three complete and equal string orchestras. At times, as in the first exposition, the three parts for each kind of instrument are in unison, making an ensemble of only three distinct voices (though the players themselves are distributed), giving a special sense of integration and solidity. At times the three parts (for violins, violas, or 'cellos) are at variance, giving an infinite diversity and richness in contrapuntal imitation. Using brief rhythmic figures, Bach establishes and sustains an astonishing vitality in their varied manipulation. "The two movements," writes J. A. Fuller-Maitland, "make up a composition that is surely without a rival as the expression of a frank and fearless joy, a joy from which everyday mirth is not excluded and which yet is well fitted for a tribute of spiritual exultation." Philip Spitta speaks of the first movement as "instinct with life and genius." He draws the attention to a particular passage (from the 78th bar) which he considers "as fine as anything in the whole realm of German instrumental music; the chief subject is given out in the second violin part, the first violin then starts an entirely new subject which next appears on the second violin, drawing in more and more instruments, and is at last taken up by the third violin and the third viola, and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several bars. There is no adagio in regular form. Two long-held

chords alone release the imagination for a moment, and then begins the concluding movement, a true concerto finale in 12-8 time."

The two transitional chords (*adagio*), with a minor "Phrygian cadence" bringing momentary relief from the prevailing tonality of G major, have been amplified by Max Seiffert, editor of the edition, with a "free cadenza" for the violins. But Bach's two chords, unadorned, have been used in previous performances by this orchestra. Other conductors have at this point interpolated a slow movement of Bach. An *andante* transcribed from one of the sonatas for violin solo is on record as having been used at a performance by the New York Philharmonic Orchestra (February 13, 1903). In Chicago, the *adagio* from the violin concerto in E major (transposed from C-sharp minor to C minor) was used. For the present performances, the introductory sinfonia to Bach's *"Christ lag in Todesbanden"* is used. The sinfonia, written for the string orchestra in E minor, has needed no transcription.* Bach has given what might be called a "reversed precedent" for this interpolation. The first movement of this concerto (somewhat altered) was used by him as an introduction for his Whitsuntide Cantata — *"Ich liebe den Höchsten von ganzem Gemüthe"* —

* The cantata, "Christ lay in death's dark prison" is numbered four. It is considered to have been written for Easter Day, 1724. It is based upon Martin Luther's hymn of the same title. The cantata was performed on March 28, 1931 (with the Bach Cantata Club), as part of the Bach Festival given by the Boston Symphony Orchestra in that season.

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a transference of cheerful, lay music to pious purposes which has disturbed some judges of the æsthetic proprieties.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in two years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed *"A son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg,"* and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that they brought him an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the concerto grosso form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino;* the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti.*"

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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by this Orchestra, under Wilhelm Gericke, on November 8, 1884. The most recent performance at these concerts was on January 29, 1937.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide.

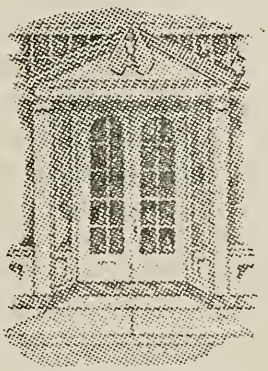
If the first success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own

sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, Brahms seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale – these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial con-

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firmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's recent "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indetermi-

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

nate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably dubbed it a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49*

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

* Published in 1906, "Pohjola's Daughter" had its first performance at Helsingfors, Sibelius conducting, September 25, 1907. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union at Norfolk, Conn., the composer, then a visitor to America, conducting this and other of his tone poems. The piece was first played by the Boston Symphony Orchestra, January 12, 1917. There was a second performance, March 1, 1918.

So runs the "Kalevala":

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

"Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo, pianissimo,* with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto,* is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns (*allegro*). The fantasia ends *largamente,* spreading to a *pianissimo* conclusion.

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"THE SWAN OF TUONELA," Legend from the *"KALEVALA,"* *Op.* 22, No. 3

By Jean Sibelius

Born December 8, 1865, at Tavastehus, Finland

"The Swan of Tuonela" was composed in 1893 and first performed in Helsingfors on April 13, 1896, the composer conducting.

The first performance by the Boston Symphony Orchestra was given on March 4, 1911. There were subsequent performances October 24, 1914, December 28, 1917, February 25, 1927, March 19, 1937.

The piece is scored for oboe, English horn, bass clarinet, two bassoons, four horns, three trombones, timpani, bass drum, harp and strings.

Sibelius began his series of works based upon the folklore of the *"Kalevala"* with *"Kullervo"* in 1892. *"En Saga"* of the same year was more general in subject. But his cycle of four musical "Legends," describing the exploits of the hero Lemminkainen, was steeped in the spirit and letter of the *"Kalevala."*

The music grew from the composer's plan for an opera on a *"Kalevala"* subject, "The Creation of the Boat," which Sibelius undertook in 1893, himself preparing a text with the help of the author

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J. H. Erkko. He was advised that the libretto was unsuitable for operatic purposes, and abandoned the idea. But he had already composed a prologue to the opera, and this became "The Swan of Tuonela." In 1895 he added to this one three more "legends," based upon the exploits of Lemminkainen: "Lemminkainen and The Maidens," "Lemminkainen in Tuonela," "The Swan of Tuonela," and "The Return of Lemminkainen." After conducting the cycle in 1896, Sibelius made a revision for a performance in the following year. In 1900 the last two ("The Swan of Tuonela" and "The Return of Lemminkainen") were again revised, and these only have been published.*

The following inscription appears upon the score of "The Swan of Tuonela":

"Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The "lively" Lemminkainen, a hero of the epic, woos the maiden of *Pohjola* (which was the legendary name for the northland), but must obtain the consent of her mother, Louhi, "the old and gap-toothed dame of Pohja." This hag, in whom more than one villainy in the "*Kalevala*" has its source, sets impossible labors upon Lemminkainen. He must capture on snowshoes the Elk of Hiisi, he must bridle "the fire-breathing steed" of Hiisi. He brings both to her, but she contrives a third task which can only result in his death. He must shoot a swan which glides upon the river of Tuonela. In the fourteenth Runo of the *"Kalevala"* it is told how Lemminkainen descends to the underworld, armed with his "twanging crossbow," and stalks the shores of "Tuoni's murky river." But the blind old cowherd Märkähattu has long awaited him.

> "From the waves he sent a serpent,
> Like a reed from out the billows;
> Through the hero's heart he hurled it—"

The body is hewed into five pieces by the son of Tuoni, and cast into the turbulent waters. In the fifteenth Runo there are magnificent pages which tell of the heroic efforts of Lemminkainen's mother to find her boy. She invokes all the forces of nature to aid her search, and having found him, uses the "magic balsam" of the bees to heal the wounds and restore life to the veins.

* "Something should be done about this," writes Cecil Gray.

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"FINLANDIA," SYMPHONIC POEM, *Op.* 26

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

"Finlandia," composed in 1899, was first performed by the Philharmonic Orchestra at Helsingfors on July 2, 1900. The first American performance took place at a Metropolitan Opera House concert in New York, December 24, 1905. The first performance in Boston was by the Boston Symphony Orchestra, November 20, 1908. There were also performances October 21, 1910, October 23, 1914, October 19, 1917, December 10, 1926, and March 19, 1937.

"Finlandia" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, strings.

THE year 1899 was one in which the national consciousness of Finnish citizens was thoroughly aroused. As a subject of imperial Russia, Finland had long suffered interference in the administration of its own affairs, and in this year the zeal of Russian authority was increased. Restrictions were put upon the Finnish legislature, upon their system of conscription, but more particularly upon those organs of the press in which protest and assertion of independence found expression.

Sibelius since the early nineties had allied himself with circles of advanced thought in Helsingfors, with those who spoke and labored for the development of a nationalist culture. The young man was swept up in the fervor of patriotism in 1899. The First Symphony, although intensely personal, was considered revolutionary in its feeling, but two further works of that year – "The Song of the Athenians," and "Finlandia"—more directly fired the imagination of the people. "The Song of the Athenians," for chorus of men and boys, was written to an unexceptionable classical text of Rydberg, but it proved a case in which the tone was more powerful than the word. In this piece, according to Karl Ekman, "he made the metallic sound of the boys' voices proclaim the readiness of a whole nation to fight and die for its liberty. . . . At one blow Sibelius had stepped into a leading position in Finland's political front by virtue of his ability to interpret in music the thoughts and purposes that could not be expressed freely in words during the years of oppression."

The incendiary qualities of "Finlandia" were not so quickly perceived. The piece first came into being as the finale of a series of patriotic "Tableaux from the Past," which was staged at Helsingfors on November 4, 1899, the gala night of three successive "press celebrations." The musical *finale* seems to have attracted no particular attention. When subsequently Sibelius arranged three numbers from the music he had composed to accompany these tableaux into his first

suite entitled *"Scènes Historiques,"* the *finale* was not included. He revised this piece and gave it to the Helsingfors Philharmonic Orchestra for performance on July 2, 1900, as *"Suomi,"* the generic name for Finland. The symphonic poem was known in German cities as *"Vaterland,"* in Paris as *"La Patrie."* In its own country it became such a firebrand that for several years its performance was forbidden altogether. When it was played in other parts of Russia, no patriotic title was permitted. The composer remembers conducting performances in Reval and Riga in 1904, when it appeared upon the programme as "Impromptu."

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FOR THE BALANCE OF JANUARY AND FEBRUARY

FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Wednesday	Evening	Jan. 5 at 8.15	Academy of Music	Philadelphia
Thursday	Evening	Jan. 6 at 8.45	Carnegie Hall	New York
Friday	Evening	Jan. 7 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Jan. 8 at 2.30	Carnegie Hall	New York
Thursday	Evening	Jan. 13 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Jan. 14 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 15 at 8.15	Symphony Hall	Boston
Monday	Evening	Jan. 17 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Jan. 18 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Jan. 21 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 22 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Jan. 25 at 8.15	Metropolitan Theatre	Providence
Friday	Afternoon	Jan. 28 at 2.30	Symphony Hall	Boston
Saturday	Evening	Jan. 29 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Feb. 4 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 5 at 8.15	Symphony Hall	Boston [N.J.
Tuesday	Evening	Feb. 8 at 8.30	The Gymnasium	New Brunswick
Wednesday	Evening	Feb. 9 at 8.30	High School Auditorium	Montclair
Thursday	Evening	Feb. 10 at 8.30	Academy of Music	Brooklyn
Friday	Evening	Feb. 11 at 8.45	Carnegie Hall	New York
Saturday	Afternoon	Feb. 12 at 2.30	Carnegie Hall	New York
Thursday	Evening	Feb. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Feb. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 19 at 8.15	Symphony Hall	Boston
Monday	Evening	Feb. 21 at 8.15	Symphony Hall	Boston
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Saturday	Evening	Feb. 26 at 8.15	Symphony Hall	Boston



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Program

Haydn.....Symphony in G major, No. 88 (B. & H. No. 13)

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale; Allegro con spirito

Prokofieff..... "Lieutenant Kije," Orchestral Suite, Op. 60

I. Birth of Kije
II. Romance
III. Kije's Wedding
IV. Troika
V. Burial of Kije

INTERMISSION

Brahms.....Symphony No. 1 in C minor, Opus 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

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Concert Bulletin

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with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, FEBRUARY 8, *at* 8:30 *o'clock*

Programme

MOZART.....Symphony in D major (Koechel No. 504)

I. Adagio; Allegro
II. Andante
III. Finale: Presto

RAVEL."Daphnis et Chloé," Ballet; Orchestral Excerpts(Second Suite)

Lever du Jour — Pantomime — Danse Générale

INTERMISSION

SIBELIUS Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

It is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

The "Prague" Symphony was first performed at these concerts January 27, 1882.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. "Figaro," produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *"Don Giovanni"* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of "Figaro," as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "Figaro!" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my 'Figaro,' transformed into quadrilles and waltzes; for here nothing is talked of but 'Figaro,' nothing played but 'Figaro,' nothing whistled or sung

but 'Figaro,' no opera so crowded as 'Figaro,' nothing but 'Figaro' — very flattering to me, certainly."

Franz Niemtschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart was often content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this symphony was composed between *"Figaro"* and *"Don Giovanni,"* commentators have noted a likeness in the chief theme of the *allegro* to the first theme of the Overture to *"Don Giovanni."* Erich Blom goes even further in associating the symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *'Don Giovanni';* the half-close leading to the *allegro* is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the *finale* almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the *finale* with its bubbling bassoon accompaniment."

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"Now melody gushes in constant play from an inexhaustible spring; now it trickles gently and pervades the vari-colored harmonies. Everywhere is the divine rhythm of creation, that of the Parthenon, of Daphnis and Chloe."

Daniel-Lesur, *La Revue Musicale,* April 15, 1937.

"DAPHNIS ET CHLOÉ" – Ballet in One Act – Orchestral Fragments

Second Series: "Daybreak," "Pantomime," "General Dance"

By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *"Daphnis et Chloé"* was composed in 1910, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting). The most recent performances in the Friday and Saturday series was March 8, 1935.

The Second Suite is scored for two flutes, bass flute and piccolo, two oboes and English horn, two clarinets in B-flat, clarinet in E-flat and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, two harps and strings.

From the time when it was first composed, Ravel's *"Daphnis et Chloé"* music has had a flourishing life apart from Diaghileff's Ballet Russe, for which it was officially intended. Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them. He did not reach the point of producing "Daphnis and Chloé" until the season of 1912, when it was mounted at the Châtelet,

Nijinsky and Karsavina dancing the title parts. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. The music has found its lusty survival in the concert hall.

A romance by Longus was the basis of Fokine's scenario. The designer of scenery and costumes was Léon Bakst.

The Second Suite is thus identified with the ballet:

"No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloé's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloé, in remembrance of the nymph Syrinx, whom the god loved.

"Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloé comes out and imitates by her dance the accents of the flute.

"The dance grows more and more animated. In mad whirlings, Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men come on the stage.

"Joyous tumult. A general dance. Daphnis and Chloé."

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ENTR'ACTE

CRITICAL LISTENING

By William Walton

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

It may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when

left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by Bax or Vaughan Williams is by no means a parlor game, nor will it, on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the con-

struction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the recently translated life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition — but

what was far more important — he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the

"butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as 1890 Sibelius was drawn into a youthful circle in Helsingfors, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano

and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

~

The Second Symphony proclaims Sibelius in his first full-rounded maturity, symphonically speaking. He has reached a point in his exuberant thirties (as did also Beethoven with his "Eroica" and Tchaikovsky with his Fourth at a similar age) when the artist first feels himself fully equipped to plunge into the intoxicating realm of the many-voiced orchestra, with its vast possibilities for development. Sibelius, like those other young men in their time, is irrepressible in his new power, teeming with ideas. His first movement strides forward confidently, profusely, gleaming with energy. The *Finale* exults and shouts. Who shall say that one or all of these three symphonies overstep, that the composer should have imposed upon himself a judicious moderation? Sober reflection was to come later in the lives of each, find its expression in later symphonies. Perhaps the listener is wisest who can forego his inclinations toward prudent opinion, yield to the mood of triumph and emotional plenitude, remember that that mood, once outgrown, is hard to recapture.

Copiousness is surely the more admissible when it is undoubtedly the message of an individual, speaking in his own voice. The traits of Sibelius' symphonic style — the fertility of themes, their gradual divulging from fragmentary glimpses to rounded, songful completion,

the characteristic accompanying passages — these have their beginnings in the first tone poems, their tentative application to symphonic uses in the First Symphony, their full, integrated expression in the Second.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without

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FOR THE BALANCE OF FEBRUARY AND MARCH

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Saturday	Afternoon	Feb. 12 at 2.30	Carnegie Hall	New York
Thursday	Evening	Feb. 17 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Feb. 18 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 19 at 8.15	Symphony Hall	Boston
Monday	Evening	Feb. 21 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Feb. 22 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Feb. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 26 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Mar. 1 at 8.15	Metropolitan Theatre	Providence
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Monday	Evening	Mar. 21 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Mar. 22 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Mar. 25 at 2.30	Symphony Hall	Boston
Saturday	Evening	Mar. 26 at 8.15	Symphony Hall	Boston
Wednesday	Evening	Mar. 30 at 8.30	City Auditorium	Springfield
Thursday	Evening	Mar. 31 at 8.45	Carnegie Hall	New York

any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 6 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
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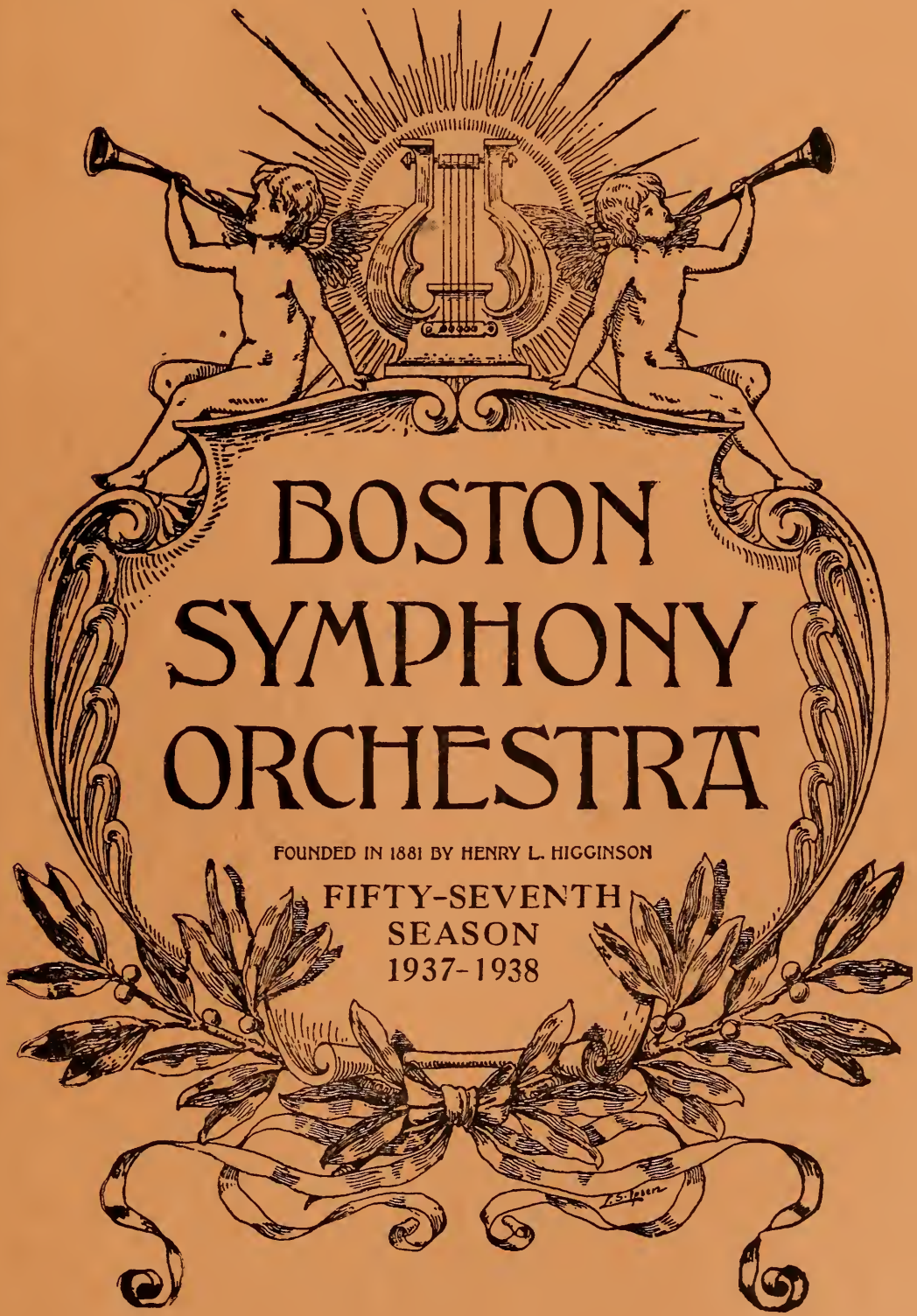
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His greatest work, the ballet "Daphnis et Chloé" (1912), was a Grecian fairy-tale. Fancy rarely ran so free with him as in fashioning the fairy-tale suite "Ma Mère l'Oye." From his Basque mother he inherited his susceptibility to rhythms and contours of a Spanish cast, which found vent in such a work as the tremendously popular "Bolero." "La Valse" reveals his deftness in elaborating Viennese rhythm in dynamic orchestral climaxes. The following Victor records transcribe the talents of Maurice Ravel for your edification and delight. On sale at the Victor dealer stores listed below.

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FIFTY-SEVENTH SEASON, 1937–1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

WEDNESDAY EVENING, *February* 9

with historical and descriptive notes by

JOHN N. BURK

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[Fifty-seventh Season, 1937–1938]

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Boston Symphony Orchestra

FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, FEBRUARY 9, *at* 8:30 *o'clock*

Programme

HAYDN.....Symphony in G major, No. 88 (B. & H. No. 13)

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

RAVEL..."Ma Mère l'Oye" ("Mother Goose") (Five Children's Pieces)

I. Pavane de la Belle au Bois Dormant
(Pavane of the Sleeping Beauty)
II. Petit Poucet
(Hop o' My Thumb)
III. Laideronnette, Impératrice des Pagodes
(Laideronnette, Empress of the Pagodas)
IV. Les Entretiens de la Belle et de la Bête
(Beauty and the Beast Converse)
V. Le Jardin Féerique
(The Fairy Garden)

INTERMISSION

SIBELIUS Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

SYMPHONY IN G MAJOR, No. 88 (B. & H. No. 13)

By JOSEF HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889. The most recent performance at a concert in Symphony Hall was in the Monday and Tuesday series, October 25–26, 1937. The symphony was last performed in the Friday and Saturday series on January 11, 1935, Adrian Boult conducting.

WHEN one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: *"Concert de la Loge Olympique."* For Saloman's concerts in London he also wrote twelve.

This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its

theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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"RAVEL – CELEBRATED AND MISUNDERSTOOD"

"AMONG musicians there are few who have been so imperfectly understood as Maurice Ravel.

"Something of the admiration which goes to his virtuosity of spirit and his unequalled pen might well be bestowed upon a true depth of feeling which should make him one of the greatest musicians of all times.

"Because Ravel, in the example of a Domenico Scarlatti or a Mozart, disdains to assume poses becoming to the prophet or the poet of tragedy, one fails to perceive in him the bearer of a message. One fails also to perceive the message which he bears.

"The rainbow of sound deploys its seven colors. Captivated by its subtle shades, we do not yet discern the sun – the 'source of all.'

"Now melody gushes in constant play from an inexhaustible spring; now it trickles gently and pervades the vari-colored harmonies. Everywhere is the divine rhythm of creation, that of the Parthenon, of Daphnis and Chloe."

DANIEL-LESUR, *La Revue Musicale,* April 15, 1937.

"MA MÉRE L'OYE," 5 PIÈCES ENFANTINES

("MOTHER GOOSE," FIVE CHILDREN'S PIECES)

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This suite, in its orchestral form, was first performed at the *Théâtre des Arts,* in Paris, on January 28, 1912.

The first performance of the orchestral suite in this country was at a concert of the New York Symphony Society, Walter Damrosch, conductor, in Aeolian Hall, New York, November 8, 1912. The first performance at these concerts was on December 26, 1913 (Dr. Muck, conductor).

The orchestration follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, two horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

THE French conception of "Mother Goose," as this suite attests, has nothing in common with Anglo-Saxon associations of childhood jingles. Ravel may never have heard of Mrs. Goose of Boston, Mass., or of the blithe verses which she sang to her small grandson, and which her son-in-law, Thomas Fleet (as gossips have said, in despera-

tion at her constant, raucous chanting) published as "Songs for the Nursery, or Mother Goose's Melodies for Children: printed by T. Fleet at his Printing House, Pudding Lane, 1719, Price, two coppers." Ravel's direct and acknowledged source is Charles Perrault, who published his *"Contes de ma mère l'oye"** in 1697, under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother, the Goose" are eighteen in number, most of them of still earlier origin, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss in Boots," etc.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimie and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante,* at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Duramy, aged ten — one may assume, in proper pigtails and pinafores.

The composer made a little ballet out of the suite for performance at the Théâtre des Arts, Paris, January 28, 1912. In addition to the movements of the present suite, there was an introductory *"Danse rouet, et scène."* Following the five tableaux there came, as an apotheosis, *"Le Jardin Féerique."* The printed cast included, besides the characters named in the titles, a Prince Charming, Countess d'Aulnoy's "Green Serpent" in person, various royal attendants, six brothers of Tom Thumb, three birds, three little Negroes, and Love.

~

The following description of the pieces was written by Philip Hale:

I. *Pavane of the Sleeping Beauty.* Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. *"Hop o' my Thumb."* Ravel has quoted in the score this passage from Perrault's tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

III. *"Laideronnette, Empress of the Pagodes."* The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language. A "laideron" is any ugly young girl or

* "The name was quoted by the satirist Régnier, more than a century before," says the Century Dictionary. "Queen Goosefoot (Reine Pédance), or Bertha with the great foot, or goose-foot, appears as synonymous with Mother Goose in French tales. The second day of the year is her festival, and is kept as a children's holiday."

young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705) who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch, — the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

IV. *"The Conversations of Beauty and the Beast."* Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."
"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. *"The Fairy Garden."* Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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ENTR'ACTE

CRITICAL LISTENING

By William Walton

The English composer contributed the following article to "The Monthly Musical Record" (October, 1936).

It may be lack of time or opportunity, or it may be lack of inclination, but there are a great many people today who do not give to art in any of its forms anything like the serious thought they are prepared to give to such pastimes as golf or bridge. To these they do, in fact, devote considerable thought and study, discussing, in season and out of season, points of technique and the merits of individual players. In matters pertaining to art, many of them voice a notion whose usual expression is something like this: "I don't know much about art; but I do know what I like." Like the cinema fan, they seek to be entertained without giving anything to the art to which they look for entertainment; and from art, as from anything else, they take away about as much as they give, and that is very little indeed.

Yes, they know what they like. So does my dog. Nevertheless, when left to his own devices in the choice of food he displays execrable, even vile, taste. Or, to pitch the theme in a higher key: You like tomatoes, I do not. Nine times out of ten your likes or my dislikes give no indication whatever of the quality of the thing liked or disliked. On the tenth occasion it may be a connoisseur who speaks. With a palate trained by long experience of comparing and contrasting, he will savor your specimen, noting its smoothness or harshness, its ripeness, its fruitiness, and so forth. In short, he will discriminate; and when he speaks he will give not merely an opinion but a judgment; he will say not merely, "I like this," but, "This is good or bad." Art has its connoisseurs. We call them critics; and we leave it to them to tell us what things are good and what bad because we will not take thought to become critics ourselves. Doing and contemplating are both normal activities, both essential to a full life; but whereas no one cares to make a fool of himself on the golf course or at the bridge table, it is not difficult to hide one's ignorance of music or pictures. We take pains, therefore, to put up a good performance at games, whereas we take no steps whatever to improve our knowledge of art.

In spite of broadcast and other popular courses in appreciation — or, sometimes, because of them — many people still regard complex art organizations such as symphonies with a kind of religious awe, as things not to be understood of the people. A modern symphony by

Bax or Vaughan Williams is by no means a parlor game, nor will it, on a first hearing, yield, even to the trained listener, too many of its riches. It is not, however, necessary nor wise to begin one's serious listening with a modern symphony. Ideal as a starting point is Beethoven, in whose classic outlines was emerging the new romanticism that was to find its fruition in Schubert, Schumann, Chopin and Wagner. A study of these composers would familiarize the listener with all the commonly used musical forms, and with most of the devices employed in building up a complex organization of tones — thematic material as distinct from tunes, modulations, gradations, climaxes, and the various aspects of development. Add to our list Debussy, as the precursor of modern harmonic experiment, and Bach, probably the greatest musician of all time, and of them all nearest in spirit to the twentieth century, and we have a traditional background whose æsthetic value has been settled historically once and for all. A palate nurtured in these models will have detected a quality common to all, a quality I have elsewhere called "thoroughbredness," one found in all great art as in all great people. We cannot all make a joint; but a study of a piece by Chippendale will give us an unerring sense of what a good joint should be. Neither can we all write a progression of chords, or even name them when heard; but a study of a Bach chorale will give us a sense of how chords should progress.

All this is very important for two reasons. First, because all music that it has been agreed to call great has been evolved from and illuminated by what has gone before. Therefore a training that has followed the path of history enables the mind to pick out, in new scores, here and there a familiar feature by means of which the musical logic may, however imperfectly at first, be grasped. Thus we shall never be wholly in the dark. And whatsoever we grasp, little or much, we may savor for its quality. When a composer breaks away completely from tradition, he runs the danger of being completely unintelligible. This is why Schönberg's later work appeals only to a small coterie of admirers.

In the second place, a standard of quality is necessary, because we all enjoy at times music which lacks thoroughbredness. The hymns and songs of childhood, and music associated with moments of happiness or quiet, evoke memories so pleasant or otherwise that our critical faculties are overlaid by them. In like manner it would seem that the atmosphere of a modern dancing-room reduces its frequenters to a condition that it would be an injustice to infants to describe as infantile, producing a complete collapse of all critical faculty. There may be great pleasure, there is certainly nothing wrong, in enjoying the day-dreams evoked by music; but we ought, if critical listening is our aim, to be aware that it is not music we are enjoying. It follows

that the man who says he knows what he likes may, in many instances, never have enjoyed music at all.

We may demur to Stravinsky's denial to music of any expressiveness whatsoever, either of feelings, emotions, or psychological states; but there can be no doubt that we ought, whilst listening, to try to divest our listening of everything extraneous — or, to use Stravinsky's word, of "dope." Dope includes everything that diverts the mind from the contemplation of music as a sound-pattern. The ascription to music of literary notions and dramatic conflicts is an example. These, even if they were present in the mind of the composer, are irrelevant to the listener, whilst listening. They are merely interesting historically. They may explain the order in which the material occurs; but what matters is whether or not the order is a good musical order, and whether or not the material is good material.

I think Stravinsky would probably concede that a genuine composition has its own peculiar vitality, its musical personality; its own special æsthetic flavor, that makes a work characteristically Chopin, say, or Beethoven, or Elgar. It is my inability to savor any such æsthetic flavor in the work of Brahms that prevents me from enjoying any but a few small works by that composer. There is something wrong, and I am sure it is not the music.

Indeed, unless we feel that the quality is really cheap, or the construction bad, we are not justified in condemning a work because we do not like it, or even dislike it. If a work is masterly in construction, only a consensus of adverse opinion can condemn it æsthetically. An individual in such a case can only like or dislike. Chopin, we are told, disliked Beethoven's music because it was hard and rough. We are not told that he was unwise enough to say it was bad. He left that to Debussy and Cyril Scott; and with all deference to both in their proper spheres, the world was not amused.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935; October 8, 1937.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the recently translated life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition — but what was far more important — he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words

cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as

1890 Sibelius was drawn into a youthful circle in Helsingfors, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary

melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Programme

MOZART Symphony in A major No. 29 (Koechel No. 201)

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

HINDEMITH Konzertmusik for String and Brass Instruments, *Op.* 50

I. Mässig schnell, mit Kraft
II. Lebhaft; langsam; lebhaft

INTERMISSION

SIBELIUS Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

SYMPHONY IN A MAJOR No. 29 (KOECHEL No. 201)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was first performed in New York at a concert of the American Symphony Orchestra, Sam Franko, conductor, March 24, 1897, in Chickering Hall. It was also performed at the Philharmonic concerts, Arturo Toscanini, conductor, November 26, 1931. No record is at hand of a performance in Boston previous to its inclusion at the Boston Symphony Concerts, October 16, 1936.

It is written for strings with two oboes and two horns.

THE date on the manuscript is not legible, but the Mozart authorities agree in placing this symphony in the year 1774, grouped with three others.* Mozart was eighteen, and at Salzburg. He was concert-master at the court of the Archbishop Hieronymous von Colloredo, who in 1771 had succeeded Sigismund, and the fact that Mozart's new employer was haughtily unresponsive and paid him a miserable wage did not prevent him from composing orchestral, church, and chamber music in abundance.

Nor were these mere exhibitions of glib youth. Leopold Mozart must be put down as an almost inhumanly exacting father, by this reproach in a letter of September 24, 1778, addressed to his son in Paris, where naturally he was expected to put his best foot forward: "When a thing does you no credit, it is better that it should be forgotten. I have sent you none of your symphonies because I feel sure that when you come to riper years, and have a clearer judgment, you will be glad that they are forgotten, even though you may be satisfied with them now."

The artist of "riper years" probably found his style further matured, subtler and more rounded, but not because he had been a novice at eighteen — he was far from that. Rather that the symphony itself, in many parts of Europe, was in full process of first becoming a complete and self-sufficient art form. And the youthful Mozart had lively listening as well as creative faculties. He was fully abreast with the times. Centers possessing first-rate orchestras produced many symphonies — by masters of varying abilities, and Mozart no doubt was well aware of what they were doing. He had been composing symphonies from the age of eight — a full thirty are listed before the one in question. He had lately visited a number of Italian cities with his father, writing two operas for successful production at Milan (1770 and 1772). The two went to Vienna in 1773, with hopes of a post at the court of Maria Theresa, but nothing came of it. Apparently the young Mozart

* C major (K. 200), G minor (K. 183), A major (K. 201), D major (K. 202).

never ceased long from composing, whether at home or abroad. If music was required, it was forthcoming, whatever the conditions. He wrote his sister from Milan in the heat of August, 1771: "Above us is a violinist, beneath us is another, next us is a singing-master who gives lessons, and in the last room opposite us is an oboe player. That is jolly for composing. It gives one plenty of ideas."

André, cataloguing this work, included it among "the symphonies which Mozart was in the habit of carrying with him on his travels for purposes of performance." When it comes to such scores as this one, it is easy to believe that their composer was far less absorbed in their momentary usefulness or the personage who may have commissioned them than in the music of and for itself. There is no better evidence of this than the growth in formal mastery and expressive resource which is manifest in the four symphonies of 1773–74 — which can only be the result, so say the experts, of a close acquaintance with the symphonies then being produced in Vienna, in Mannheim, in Italy. As Ernest Newman has pointed out, a work of this sort may be a real milestone of progress without seeming so to us of another day, "because we have lost, owing to the huge development of musical language since then, the true sense of a hundred niceties of vocabulary and distinctions of formula that were of the utmost significance to them. . . . In what seems to us the seemingly unruffled flow of much of Mozart's music, there are, I am convinced, disturbing elements that stood out for him and his contemporaries in a way that they do not do for us." A point of order in the exposition, a lengthened coda with fresh development, now scarcely noticeable to a casual listener, may have been a startling innovation in its day.

T. de Wyzewa and G. de Saint-Foix have made just such a reconstruction of the past by a minute study of Mozart's scores and a comparative study of the scores of his contemporaries.* These writers describe in the Mozart of just this period a sudden growth into maturity — a full romantic effulgence. He had caught something of the Italian spirit, but the Viennese school wrought in him a "veritable revolution," and for this Gassmann, Ditters, Vanhal, but above all Joseph Haydn, were largely responsible. This symphony marks the culmination of a serious strain in Mozart. "He is about to abandon his great dream of music purely moving and beautiful, to devote himself to an art of simple amusement," an art *"galant,"* and aiming directly to please. Wyzewa and Saint-Foix have found a symphony of Michael Haydn, Joseph's brother and a neighbor of the Mozarts at Salzburg, which closely resembles this one, and indicates another direct

* *"W. A. Mozart; Sa vie musicale et son oeuvre de l'enfance à la pleine maturité (1756–1777)."*

influence. They have this to say about Mozart's score: "The melodic ideas have so much amplitude and expressive intensity, the orchestral writing is so sure and of such striking maturity, that never perhaps until this point had Mozart composed a work so closely approaching the mastery which was to show itself in the great creative periods of his life. Certainly this symphony, to say the least, from the point of view of invention as that of *'métier,'* is the most perfect work to be met in all this first part of the master's career, up to his departure for Mannheim and Paris."

This symphony is in effect written for the string choir, the two oboes and two horns which are added being hardly used except for doubling voices or strengthening chords.* Yet countless felicitous touches give the symphony its freshness and charm. It is a declaration of youth at once vivacious and tender, in keeping with its simple materials.

The two principal themes of the opening Allegro are as gay and lilting as if they had been taken from an *opera buffa* such as Mozart

* The Salzburg symphonies of 1773 and 1774 have a similar orchestration, with a trumpet occasionally added or flutes in place of the oboes. Such wood wind players as the town could muster may well have been untrustworthy in solo passages. It seems that no clarinet player was available in Salzburg. Fuller wind choirs first appear in the symphonies which Mozart wrote for Paris several years later.

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turned out with such ease and effect at that time. The octave interval is the feature of both, and recurring in the finale (and more slightly in the middle movements) becomes a sort of motto of the symphony. The Andante is serious by contrast and gently songful, the violins being muted until the final measures are reached. It is in two sections with repeats and a short coda. The earlier symphonies of Mozart were usually in three movements without a minuet. Taking a cue perhaps from Haydn, he regularly included minuets from about this time. The Finale, *allegro con spirito,* is in 6-8 time and is pointed by sparkling trills and grace notes for the violins.

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By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

The *"Konzertmusik für Streichorchester und Blechbläser"* was composed for the fiftieth anniversary of the Boston Symphony Orchestra. The first movement of the autograph score, which the Orchestra possesses, is inscribed "Berlin, December 1930." The second movement, "Andermatt, December 27, 1930." It had its first performance by this orchestra in the anniversary season, April 3, 1931. There was a second performance February 26, 1932.

The composer directs in the score that "the orchestra consist of the strongest possible string quartet, four horns, four trumpets, three trombones and tuba."

HINDEMITH tends to use the string and the brass groups as distinct units, giving the melodic lead to one or the other usually without the doubling of parts between the choirs. The parts for first and second violins are identical, except in a few passages. The first of the two movements divulges several themes, the principal subject, a sustained melody for the brass, being set against a rhythmic theme for the strings. The brass choir by itself then develops a rhythmic subject of its own, and the strings, alone, reiterate their subject. There is no development section as such, but a restatement newly treated, and a broad coda. The basis of the second movement is a considerably developed fugue in three voices. Here the strings are in command. There is a long subject in sixteenth notes, stated in turn by the violins, the violas, and the 'cellos with basses. The fugue is interrupted by a contrasting section of more sustained character, in which a melody is given in turn to the violas, trombone, combined strings, and trumpet. The fugue returns, here announced by the 'cellos and developed expansively to its conclusion.

The parents of Hindemith were Silesians, modest laborers in the little south German town of Hanau, near Frankfort-am-Main. Even as a boy, Hindemith (born November 16, 1895) was compelled to earn his living. He learned to play the violin acceptably at thirteen, was soon playing at dances and in small orchestras. He studied composition with Bernhard Sekles, and later with Arnold Mendelssohn, at the Hoch Conservatory in Frankfort. It is doubtful whether these two conservative pedagogues of the old school could have had much to teach him, or whether Mendelssohn (the son of a cousin of the great composer) could have been thoroughly pleased with the dedication of the present chamber concerto.

Drawn into the World War at the age of nineteen, Hindemith

subsequently became concertmaster at the opera at Frankfort. At length, making the viola his instrument instead of the violin, he gave up that position and became a member of the Amar Quartet which he jointly founded with Licco Amar in 1923, and in which he played until 1930. The writing of music for educational uses increasingly interested him. In 1927 he was appointed Professor of composition at the *Hochschule* in Berlin.

Hindemith has written a number of works for theatrical performance, as well as orchestral and chamber music. *"Das Nusch-Nuschi,"* a play for Burmanese Marionettes, was of 1921, as were also *"Mörder, Hoffnung der Frauen,"* and *"Sancta Susanna,"* one-act operas. There followed in 1926 "Cardillac," and in 1929 *"Neues vom Tage,"* both of them one-act operas which had a marked success upon German stages. The oratorio, *"Das Unaufhörliche,"* of 1931, also attracted considerable attention. *"Das Marienleben,"* for soprano and piano, 1924, is outstanding among the many works in smaller forms. Music for full orchestra has included the Concerto of 1925,* the *Konzertmusik* for strings and brass (1930); "Philharmonic Concert," Variations (1932); and a suite from the opera to his own text *"Mathis der Maler."* †

A recent venture has been the establishment under his personal direction of an educational music system in Angora, under the administration of the Turkish Government. This includes schools of music, an academy for music teachers, and symphony orchestras in each center. Favorable results are already reported.

The attempt of this composer to clarify and bring into comprehensive order the varied practice of his art, even up to the twelve-tone system of the present day, has resulted in the book *"Unterweisung im Tonsatz."*

Hindemith made his first visit to the United States in the season past, participating in the Music Festival held at Washington, April 9–11, under the patronage of Mrs. Elizabeth Sprague Coolidge. Visiting Boston this season, he performed his Kammermusik No. 5, for Viola and Chamber Orchestra, at the Symphony Concerts of February 25 and 26. His Konzertmusik, *Op.* 50, was also played.

* Performed at these concerts March 5, 1926 and October 5, 1928.

† *"Mathis der Maler,"* which takes its subject from the altar pieces of Matthias Grünewald, was performed at Boston Symphony concerts on December 7, 1934, and November 27, 1936.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935; October 8, 1937.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the recently translated life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition — but what was far more important — he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words

cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as

1890 Sibelius was drawn into a youthful circle in Helsingfors, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary

melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *March* 9

with historical and descriptive notes by

JOHN N. BURK

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WEDNESDAY EVENING, MARCH 9, *at* 8:30

Programme

PROKOFIEFF Classical Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

DEBUSSY Two Nocturnes

Nuages
Fêtes

RIMSKY-KORSAKOV Capriccio Espagnol, *Op.* 34

I. Alborada
II. Variations
III. Alborada
IV. Scene and Gypsy Song
V. Fandango of the Asturias

INTERMISSION

SIBELIUS Symphony No. 2 in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
III. Vivacissimo; Lento e suave
IV. Finale: Allegro moderato

"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

WRITTEN in 1916–17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed, although in the episodic byplay there is a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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TWO NOCTURNES ("CLOUDS" AND "FESTIVALS")

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise) France, August 22, 1862; died at Paris, March 25, 1918

The "Nocturnes" were completed in 1899. *"Nuages"* and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra, as guest, introduced the two nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler gave the first Boston performances, conducting the three nocturnes December 12, 1908.

The orchestration of *"Nuages"* includes two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. *"Fêtes"* adds these instruments to the above: a third flute, three trumpets, three trombones and tuba, a second harp, cymbals, and snare-drum. The score is dedicated to Georges Hartmann, music publisher and librettist.

THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pélléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.*

Debussy, who was wary of wordy explanations of his music, is said to have written this description of his intentions in the "Nocturnes":

* Debussy wrote Eugène Ysaye, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginnings of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.* *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."* The same writer leads us into a more dubious accusation, that two motives of *"Fêtes,"* "in fact the whole atmosphere," was suggested by Charpentier's "Louise," which was first produced in 1900.

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe," pizzicati* from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.

Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French

* *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

Mr. H. T. Parker, discussing the first two nocturnes in the *Boston Transcript,* made a notable differentiation between them. Speaking of *"Nuages,"* he wrote: "The evocation fails not; within it lingers something magical. The contours of Debussy's music become as the shapes of clouds. The motion of the music is as their motion. It dissolves, regathers, stirs anew; and again is it cloudlike. Stillness haunts sound. These skies are monotonous and melancholy. . . . Scintillant is the beginning; brilliant is the end of *'Fêtes.'* There are audible effects, as when the visioned procession sounds from the distance through the hushed orchestra. The practiced listener knows when to sit up and take notice. *'Fêtes'* is a music for performance in the concert hall; whereas 'Clouds,' though it be heard there, is music of intimate personal disclosure, of spiritual impression into music flowing and channelled. There are no prepared effects and contrasts in 'Clouds' — only vistas and horizons."

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"SPANISH CAPRICCIO"

By NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

The *"Capriccio Espagnol,"* composed in the summer of 1887, had its first performance at the "Russian Symphony Concerts" in St. Petersburg, October 31 of the same year — the composer conducting. It was performed at a popular concert under the direction of Anton Seidl, at Brighton Beach, New York, in the summer of 1891. The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 15, 1908.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, bass drum, cymbals, triangle, tambourine, castanets, harp and strings.

THE "Spanish Capriccio" is grouped by Rimsky-Korsakov with his "Scheherazade" and the Overture, "The Russian Easter," as belonging to "a period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up

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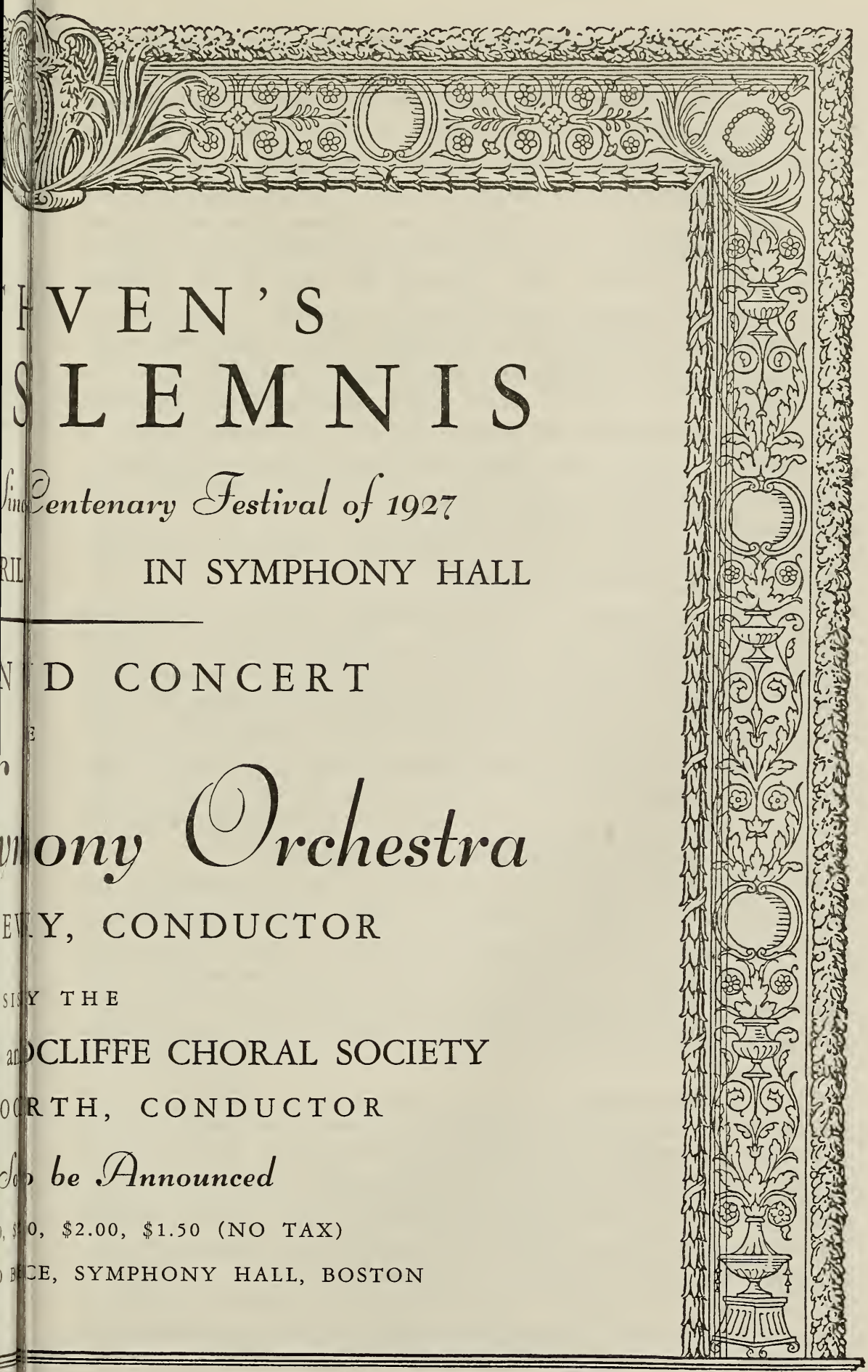
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of Glinka's orchestra. These three compositions show a considerable falling off in the use of contrapuntal devices, which is noticeable after *'Snyegourochka.'* The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

It was in the summer of 1887, at a rented villa on a lake shore of the Looga canton, that the Capriccio was written. The summer was principally occupied by the very sizable task of filling out a complete orchestration of "Prince Igor." Borodin had died in the previous winter, and his colleague was fulfilling his usual rôle of rounding out the opera scores of others into performable shape. A long and assiduous summer was not enough to complete this considerable labor. "In the middle of the summer," writes Rimsky-Korsakov, "this work was interrupted: I composed the Spanish Capriccio from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans, the Capriccio was to glitter with dazzling orchestral color and, manifestly, I had not been wrong."

The composer relates, in "My Musical Life" of the first performance which he conducted in St. Petersburg:

"At the first rehearsal, the first movement (A-major, in 2-4) had hardly been finished when the whole orchestra began to applaud. Similar applause followed all the other parts wherever the pauses permitted. I asked the orchestra for the privilege of dedicating the composition to them. General delight was the answer. The Capriccio went without difficulties and sounded brilliant. At the concert itself it was played with a perfection and enthusiasm the like of which it never possessed subsequently, even when led by Nikisch himself. Despite its length the composition called forth an insistent encore."

The popularity of the concert piece was a foregone conclusion. But the composer is careful to correct a certain misapprehension as to its real nature. Tchaikovsky had written him: "I must add that your Spanish Capriccio is a *colossal masterpiece of instrumentation"* (underscored by Tchaikovsky), "and you may regard yourself as the greatest master of the present day." Rimsky-Korsakov rightly protests, in his autobiography:

"The opinion formed by both critics and the public, that the Capriccio is a *magnificently orchestrated piece* — is wrong. The Capriccio is a brilliant *composition* for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multi-form orchestral effects. All

in all, the Capriccio is undoubtedly a purely external piece, but vividly brilliant for all that. It was a little less successful in its third section (Alborada, in B-flat major), where the brasses somewhat drown the melodic designs of the wood winds; but this is very easy to remedy, if the conductor will pay attention to it and moderate the indications of the shades of force in the brass-instruments by replacing the *fortissimo* with a simple *forte.*"

The composer directs that there be no pauses between the movements.

1. "Alborada" (*Vivo e strepitoso*). The alborada (French — *aubade*) is a kind of morning serenade. Two themes, given by the full orchestra, are repeated by the solo clarinet; there is a cadenza for the solo violin, ending *pianissimo.*

2. Variations (*Andante con moto*). The theme, stated by the horn over string arpeggios, has five variations.

3. Alborada. The opening movement is repeated, but transposed from A major to B-flat, and with a different orchestration. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin; the cadenza that was originally for the solo violin is now for the solo clarinet.

4. Scene and Gypsy Song. *Allegro,* D minor, 6-8. This dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm, gypsy fashion, for horns and trumpets. The drum-roll continues, now *ppp.* The second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll; the fourth, also free, for clarinet over a roll of cymbals. The fifth cadenza is for harp with triangle.

The gypsy song begins after a harp glissando.

The song is attacked savagely by the violins, and is punctuated by trombone and tuba chords and cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure for accompaniment. The two themes are alternated. There is a side theme for solo violoncello. Then the strings, in guitar fashion, hint at the fandango rhythm of the Finale, and accompany the gypsy song, which is now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings. The pace grows more and more furious, and leads into the Finale.

5. Fandango of the Asturias. The chief theme is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figured in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and violoncellos. The clarinet has a solo with fandango accompaniment, and the dance grows always wilder, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, *vivo.*" There is a short closing Presto.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaä, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsingfors under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933; October 11, 1935; October 8, 1937.

The Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

THE information comes to us in the recently translated life of Sibelius by Karl Ekman that the Second Symphony was begotten, not in the midst of a Finnish winter, as might have been supposed from early descriptions of its "gloomy" qualities, but in the midst of a Mediterranean spring. Life was smiling upon Sibelius in that year (1901). He was having some measure of recognition — but what was far more important — he was feeling his strength in the symphonic form, developing by strides. He was entirely under the spell of Italy, as winter turned into spring. Sibelius recalled these months in his own words for Ekman: "At the beginning of March the weather grew milder and I was able to enjoy the beautiful scenery to the full in one of the loveliest parts of Italy. It was the season for violets — the woods were filled with their scent. I used to take long walks from the town of Rapallo along the hills on the shore, covered with pines, olive trees and cypresses, to Zoagli, Santa Marguerita, Santa Miguela and Portofino. The blue sunny Mediterranean lay bordered by the most luxuriant flora."

"In Rapallo my family lived in the Pension Suisse, for myself I rented a workroom in a little villa in the hills, surrounded by a most interesting garden — roses in bloom, camelias, almond trees, cactuses, agaves, magnolias, cypresses, vines, palms and quantities of flowers."

Programmes have been attributed to the score, despite the explicit denial of the composer in an interview given to the London Daily Telegraph in December, 1934 of any programme intentions whatever in his symphonies. "My symphonies," he then said, "are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words

cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter."

Sibelius has always avoided wordy discussions of his particular works. As he wrote a friend at the very time this symphony was in progress: "I could initiate you, my comprehending friend, into my work, but I do not do it from principle. To my mind it is the same with compositions as with butterflies: once you touch them, their essence is gone. They can fly, it is true, but are no longer so fair."

There is no denying a strain of revolutionary ardor in the first and last movements. When Georg Schneevoigt, fellow countryman of Sibelius, performed this symphony as guest conductor of the Boston Symphony Orchestra in Boston, March 7 and 8, 1924, he told Philip Hale that as an intimate friend of Sibelius, he could vouch for the composer's intention of depicting in the work varying moods of the Finnish people – pastoral, timid, aspiring, insurrectionary. There are no doubt moods akin to these in the music. But it would surely be wiser to respect the composer's reticence in this case, to allow the "butterfly" to flutter freely, and not pin it down with any factual political consciousness.

For music of deliberate patriotism, one may turn to the symphonic poem "Finlandia," and the choral "Song of the Athenians," expressions of mass feeling and a militant assertion of freedom. They were directly a part of a general fervor which possessed Helsingfors in 1899, a wave of patriotic indignation over constitutional restrictions and an autocratic muzzling of the Finnish press by the Russian government. These works made Sibelius a cynosure and a hero of the movement. But the symphonic emotion of Sibelius must have been something far deeper than a sudden wave of this sort. The currents of his two symphonies of that period (the First, 1898 and the Second, 1901), are surely personal rather than mass conscious, the expression of an artist alone with his art, the musical speech of neither group nor nation but of an individual who was subtly affected by his heritage and surroundings.

A mood of independent assertiveness, connected with the prevailing nationalist thought, but also broadly attributable to the idealistic quest of developing youth, was upon Sibelius at this time, and had been in the preceding nineties. This important phase in the composer's life has been clearly described by Karl Ekman. As early as

1890 Sibelius was drawn into a youthful circle in Helsingfors, with whom the watchword was Swedish and Finnish unity against Eastern interference. His talented brothers-in-law to be — Arvid Järnefelt, an editor sworn to the cause, and Eero Järnefelt, the painter, the poet Axel Gallén, the painter Albert Edelfelt, the writer and champion of their language, Karl August Tavaststjerna, these young men and others met constantly, talked interminably upon burning questions, incited each other to zeal in building up a literature, a folk lore, a music, in short a new and self-reliant culture of Finland. Sibelius was thus stimulated into wedding his music with the mythology of his people. Sibelius was the creative musician of the group, but Kajanus too was a moving spirit among them. "The Symposium," they called themselves; a painting of that name (originally called "Problem"), by Gallén, once shocked all Helsingfors by its "Bohemianism." It shows a group brooding over their wine glasses at a restaurant table, Sibelius seated disheveled and glowering in the foreground, while about them hover spectral wings, and a moon half obscured. A sinister melancholy is the dominant note. But it should also be observed that if the young men revelled in a becoming melancholy, they were not permanently cast down by it, nor was gaiety forbidden. "Sibelius," says Ekman, "excelled in lively conversation alternating between playful jest and grave earnest. When words failed him, he seated himself at the piano and poured out his soul in endless improvisations, to which those present listened in breathless excitement. Hour after hour passed in this way and no one noticed the flight of time."

"Our sittings," says Sibelius himself, "were not based on the treasures of Bacchus to the extent that some may suppose. We allowed our imagination to soar, our thoughts to play. The waves rolled very high. Life passed in review. We discussed the most varied subjects, but always in an optimistic and revolutionary spirit. The way was to be cleared for new ideas in all spheres.

"The Symposium evenings were a great resource to me at a time when I should otherwise have stood more or less alone. The opportunity of exchanging ideas with kindred souls, animated by the same spirit and the same objects, exerted an extremely stimulating influence on me, confirmed me in my purposes, gave me confidence."

Immediate results of this movement upon the work of Sibelius were "Kullervo," "En Saga," the "Lemminkäinen" legends. The circle drifted apart about 1895, but Sibelius pursued the course in which it had given him an impetus, completing the Lemminkäinen cycle, and composing more poems of legendary heros. The First and Second Symphonies might be considered to have brought to full fruition this romantic and emotional period in the composer's life.

Sibelius begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the wood winds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.' " It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various wood winds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated – with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary

melody with an accompanying scale figure adding fuel to its flame. The structure* of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

*Bengt de Törne points out in his "Sibelius — A Close-Up," that this finale is in reality a "classical sonata movement," which, "having no big coda like those to be found in Beethoven's work, . . . preserves the form of a Mozart allegro." Yet D. Millar Craig, the English commentator, writes of the "big coda" to this movement. That two analysts should choose for disagreement over nomenclature this particular ringing and clarion conclusion is only less surprising than that it should be associated in any way with Mozartean poise. Mr. Törne allays the perplexity which his academic comparison arouses by adding: "Like all true innovators — and unlike those whose bloodless, intellectual productions aim at overthrowing the great traditions in art — Sibelius believes that the new and transforming ideas must come from within, not from the exterior form. And like Dante he is a revolutionary by temperament although a conservative by opinion."

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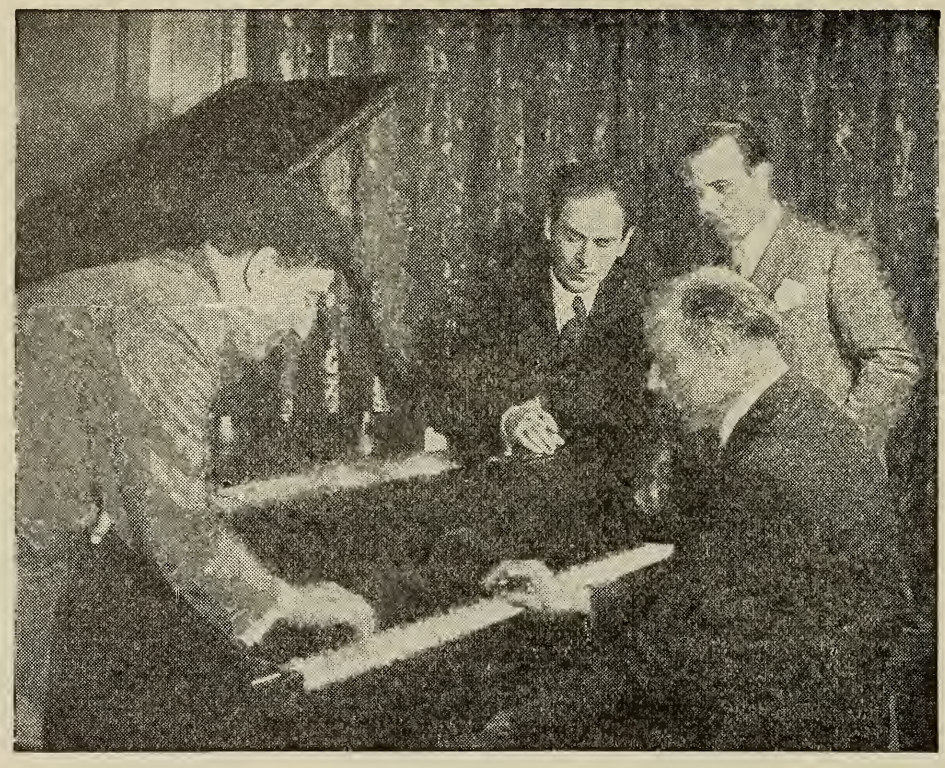
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FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, March 30

Programme

C. P. E. Bach.....Concerto in D major for Stringed Instruments
(Arranged for Orchestra by Maximilian Steinberg)

I. Allegro moderato
II. Andante lento molto
III. Allegro

Debussy.....“La Mer,” Three Orchestral Sketches

I. De l’aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

Tchaikovsky.....Symphony No. 5, in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale (Andante maestoso); Allegro vivace

CONCERTO IN D MAJOR FOR STRINGS

By CARL PHILIPP EMANUEL BACH

Born at Weimar, March 8, 1714; died at Hamburg, December 14, 1788

Arranged for orchestra by MAXIMILIAN STEINBERG

Born at Vilna, July 4, 1883

Emanuel Bach composed this concerto for stringed instruments at a date not ascertainable. It was arranged by Steinberg in 1912 for flute, two oboes (the second replaced in the slow movement by the English horn, labeled "oboe alto" in the score), bassoon, horn, and strings. Steinberg's arrangement was first performed in this country at a concert of the Boston Symphony Orchestra, October 24, 1925. The piece was again performed December 12, 1926, March 15, 1929, March 11, 1932, and February 22, 1935. The following paragraph is printed in the score: "The manuscript of this concerto bears no indication which could fix the date of its composition. It is written in four parts for viols, *concertante*. The manuscript is in the collection of Charles Guillon at Bourg-en-Bresse, France."

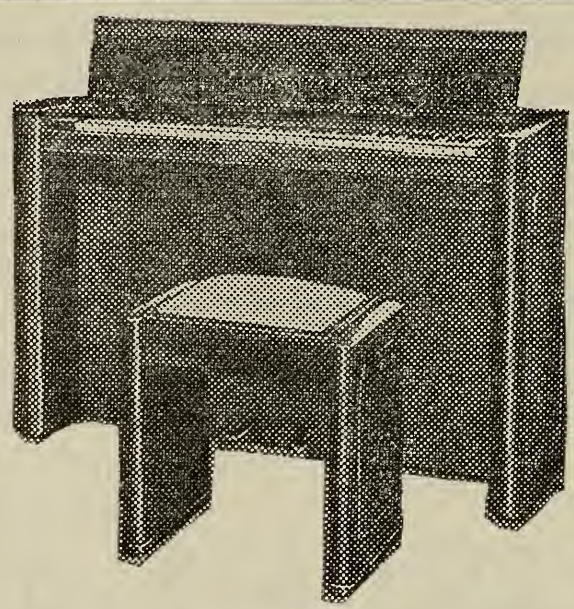
DR. KOUSSEVITZKY became acquainted with this concerto as performed by the Society of Ancient Instruments in Paris, a set of viols then being used. It was at his suggestion that Maximilian Steinberg made the present orchestral arrangement.

Steinberg is known as Director of the Conservatory at Leningrad, in which position he succeeded Glazounov on the retirement of that musician. Steinberg received his musical education in this conservatory and studied under both Rimsky-Korsakov and Glazounov. He

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has composed a considerable amount of music, orchestral, vocal, chamber and for the stage. He married in 1908 the daughter of Rimsky-Korsakov, and it was for this occasion that Stravinsky, then a student at the Conservatory, composed his "Fireworks."

Carl Philipp Emanuel Bach, second son of Maria Barbara, was prepared for a legal career and attended the Universities at Leipzig and at Frankfort-on-the-Oder. But a Bach was not easily weaned from the traditional profession of his kind. Though his father did not see fit to put this one among his numerous sons through an intensive musical preparation, the boy attended the Thomasschule at Leipzig and no doubt learned still more at home, where his receptive faculties were alert to the much music-making that went on there. Being left-handed, he could not have played a bowed instrument, but from childhood acquitted himself admirably upon the clavier or organ. It is told that at eleven he could glance over his father's shoulder and forthwith play the music he had seen. He composed profusely, even at this age. Completing his musical studies at Frankfort, he played for Friedrich Wilhelm I of Prussia as well as the Markgraf Friedrich Wilhelm, and had the reigning monarch been more musically inclined would probably have been installed as court musician. When the

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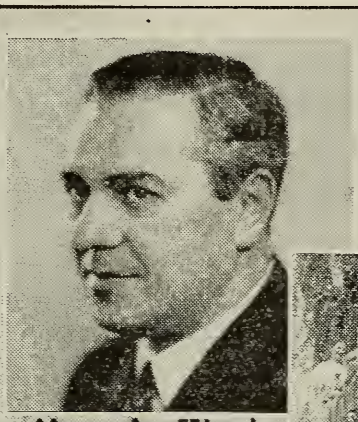
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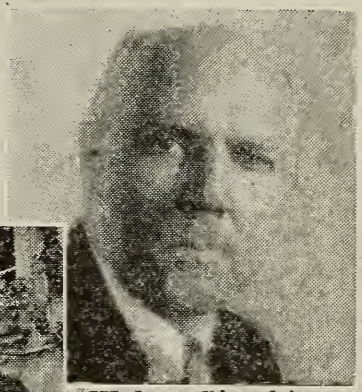
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younger Friedrich succeeded his father in 1740 this musical enthusiast soon made the twenty-four-year-old Bach cembalist of the royal chapel.

Emanuel Bach was never very contented with his position. Frederick the Great, being conservative in taste, favored the compositions of the brothers Graun in his court, and of Johann Joachim Quantz, his flute master, over the more daring and provocative concertos and sonatas of the Bach who was nevertheless by his wide repute a distinct ornament to the royal retinue. Bach likewise found the endless necessity of accompanying his monarch's performances upon the flute burdensome. If Frederick, who was inclined to take liberties with tempo, imposed his kingly word upon questions of musical taste, Bach would stand staunchly for his rights. Karl Friedrich Fasch, his assistant, reported Bach's remark that "the King might be the autocrat of his kingdom, but enjoyed no prescriptive pre-eminence in the realm of art."

Bach sought release from his position, to which as a Prussian subject (by marriage) he was bound. In 1767, he was at last given his freedom, and was promptly appointed by the Princess Amalia, the King's sister-in-law at Hamburg, as her *Kapellmeister*. For twenty-one years, until his death at the age of seventy-five, Emanuel Bach played the clavier and the organ, composed voluminously, and went down into history as "the Hamburg Bach."

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Aprés-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event (1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to

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occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

*This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides – and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

The degree of Debussy's deliberate remoteness from reality seems to have confused some of the first critics of *"La Mer."* Léon Vallas finds a certain significance in the composer's insistence upon a cover design reproducing a wave from a print of Hokusai. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

When it was first heard, *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his

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art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it has induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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FIFTH SYMPHONY IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

TCHAIKOVSKY's slight opinion of his Fifth Symphony, as compared to his ardent belief in his Fourth and Sixth, is a curious fact, coming as it did from an incorrigible self-analyst, who was always ready to rehearse in his letters to his friends his doubts and beliefs as to the progress of his music. He was much more close-mouthed about his new scores at this time of self-confidence and established fame than he was in 1877, the year of the Fourth Symphony, when he would confide each step to Mme. von Meck, or earlier, when he would submit each new manuscript to his colleagues, hanging on their approval, when he would study audiences and newspaper reviews. There were musical confidences in the letters of the later years. But they were more laconic, had less of the questioning note. The artist, surer of his powers, was no less analytic, no less honest about them. He never hesitated to tell, for example, when he was composing from the urge to compose, and when he was forcing himself to it; when he was writing "to order," when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Oniegen* and *Pique Dame*. The former he staunchly believed in, despite its early failures. He had inordinate ambitions for an earlier love — *Cherevichek,* but even after he rewrote it as *Les Caprices d'Oxane,* the world never came around to his view. The world also made a conspicuous reversal in regard to his lighter music. About the ballet, *The Sleeping Beauty,* he was enraptured from the start — thoroughly in the vein, and in love with his subject. The Ballet *Casse Noisette,* on the other hand, he regarded as an uncongenial subject, an annoying commission.

The gist of Tchaikovsky's written remarks about the Fifth Symphony is soon told. "To speak frankly," he wrote to Modeste in May,



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"I feel as yet no impulse for creative work. What does this mean? Have I written myself out? * No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers.† My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted at St. Petersburg on November 17 and 24, despite a considerable popular success, hardly raised his opinion of the new symphony, for he wrote to Mme. von Meck in December — "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings to me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night, I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

The success of the symphony when he conducted it at Prague on December 22, and when it was produced at Moscow a few weeks later does not seem to have altered his opinion. Only after another pronounced success at Hamburg, where he conducted the work on March 15, did he alter his opinion. The musicians at the rehearsals had a high opinion of it, a circumstance which always carried much weight with Tchaikovsky. This concert brought from him his best word for the symphony. He wrote to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time."

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a "success d'estime." The operas "Mazeppa" and "The Enchantress" had fallen far short of his expectations. In the programme symphony, "Manfred," he had never fully believed. Of the Orchestral suites, only the third had had a pronounced success.

† Tchaikovsky had in that spring comfortably established himself in his country house at Frolovskoe near Moscow, where he could enjoy his solitary morning walks, and his flower garden, with its "charming pool and tiny islet, fringed by forest."

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GIRARD, H.
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BARWICKI, J.

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LAURENT, G.
BLADET, G.
PAPPOUTSAKIS, J.

Oboes

GILLET, F.
DEVERGIE, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.
E♭ Clarinet

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MIMART, P.

Contra-Bassoon

PILLER, B.

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VALKENIER, W.
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Horns

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LANNOYE, M.
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VOISIN, R.

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Concert Bulletin

TUESDAY EVENING, *April* 12

with historical and descriptive notes by

JOHN N. BURK

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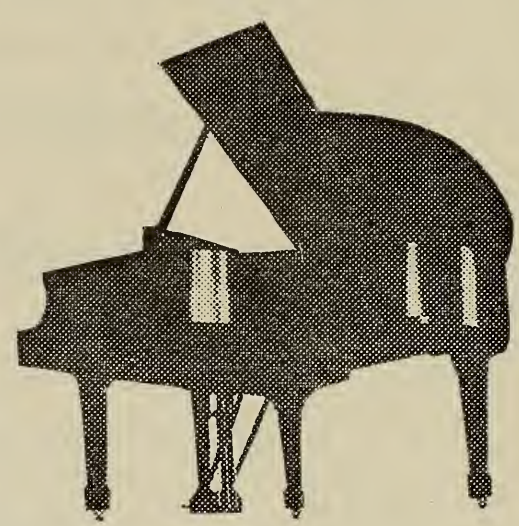
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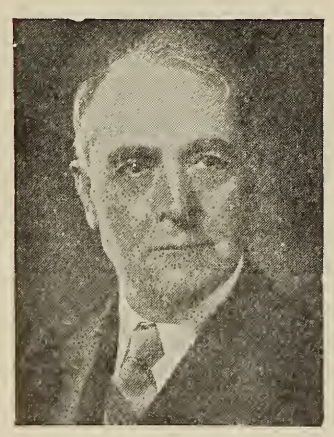
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FIFTY-SEVENTH SEASON, 1937–1938

SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, APRIL 12

Programme

HAYDN Symphony in G major, No. 88

I. Adagio; Allegro
II. Largo
III. Menuetto; Trio
IV. Finale: Allegro con spirito

PROKOFIEFF "Romeo and Juliet," Ballet, Second Suite, *Op.* 64 *ter*

Montagues and Capulets
Juliet, the Maiden
Dance
Romeo by Juliet's Grave

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso; quasi andantino
IV. Allegro con spirito

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SYMPHONY IN G MAJOR, No. 88

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This symphony was composed for performance in Paris in the year 1787. It is scored for one flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

It was first performed at concerts of the Boston Symphony Orchestra, November 8, 1889. The most recent performance at a concert in Symphony Hall was in the Monday and Tuesday series, October 25–26, 1937. The symphony was last performed in the Friday and Saturday series on January 11, 1935, Adrian Boult conducting.

WHEN one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: *"Concert de la Loge Olympique."* For Saloman's concerts in London he also wrote twelve.

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This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. XXIV. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my Ninth Symphony to be like this!'

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"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modulation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another *tutti* introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach. *Der Rote Igel* was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied, 'Take it away and bring me some Bach'; *scilicet:* brook, or water."

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"The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn's finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

"Haydn never produced a more exquisitely bred kitten than the main theme of the *finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn's symphonies and larger quartets. Haydn has a way of beginning an important *finale* like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *finale* thus rather reduces its scale in comparison with many *finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect."

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SECOND SUITE FROM THE BALLET "ROMEO AND JULIET," *Op.* 64 *ter*

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The ballet itself was composed in 1935 for the Bolshoi Theatre in Moscow, and there first performed. Prokofieff compiled two suites from this music, the first of which was performed in Moscow in November 24, 1936, under the direction of Golovanov. There was a performance in Paris on December 19. Its first hearing in this country was at the concerts of the Chicago Orchestra, January 21, 1937, when Prokofieff conducted.

The second suite had its first performance in Soviet Russia in the spring of 1937. In the first weeks of the present year it was presented in Paris, Prague and London. The performance in Boston, March 25, was the first in America.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, two trumpets and cornet, timpani, bass drum, military drum, triangle, bells, tambourine, cymbals, castanets, maracas, piano, celesta and strings.

WHEN the ballet "Romeo and Juliet" had its trial performance in Moscow, V. V. Konin reported the event in a dispatch published in the *Musical Courier,* November 16, 1935:

"The preview of the work left the critics in dismay at the awk-

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ward incongruity between the realistic idiom of the musical language, a language which successfully characterizes the individualism of the Shakespearian images, and the blind submission to the worst traditions of the old form, as revealed in the libretto. The social atmosphere of the period and the natural evolution of its tragic elements have been robbed of their logical culmination and brought to the ridiculously dissonant 'happy end' of the conventional ballet. This inconsistency in the development of the libretto has had an unfortunate effect, not only upon the general structure, but even upon the otherwise excellent musical score."

The two suites which the composer compiled from his original score consist of seven numbers each.* The movements of the second suite were thus described by M. D. Calvocoressi in the programme of the British Broadcasting Corporation of London:

I. Montagues and Capulets (*Allegro pesante*). A somewhat ironical, picturesque portrayal of the haughty, arrogant old noblemen defiantly

* The movements of the first suite are as follows: (1) Dance of the people. A tarantelle performed in the public square of Verona. (2) Scene. Music describing the adherents of the houses of Montague and Capulet just before the outbreak of hostilities. (3) Madrigal. The first meeting of Romeo and Juliet. (4) Minuet. Heard at the Capulet's ball. (5) Masques. The entrance of Romeo, disguised, in the ball scene. (6) Romeo and Juliet. Balcony scene. (7) The death of Tybalt. Music accompanying the duel.

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strutting about in armor [?], with a contrasting Trio, Juliet dancing with Paris.

II. Juliet, the maiden (*Vivace*). The naïve, carefree young girl is admirably evoked in the main theme. The development suggests the gradual awakening of deep feelings within her.

III. Friar Laurence (*Andante espressivo*). The Friar is represented by two themes, one given out by the bassoons, tuba and harps, the other by 'cellos, divided in three parts.

IV. Dance (*Vivo*).

V. The parting of Romeo and Juliet (*Lento. Poco più animato*). This is built on the Romeo theme ["rather on the theme of Romeo's love; S. P."] and is one of the most extensively developed movements of the suite.

VI. Dance of the West Indian slave girls (*Andante con eleganza*). ["Paris presents pearls to Juliet; slave girls dance with pearls; S. P."]

VII. Romeo at Juliet's grave (*Adagio funebre*). In the ballet, Juliet is not really dead, and the grave is a deception. Romeo, unaware of the fact, is prostrate with grief.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.



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Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more



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secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff*

* She had teasingly upbraided him for spelling "symphony" with an "f."



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and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instru-

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mental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies – they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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